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1929

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REVIEWED BY STEPHEN GWYNN

(OBSERVER)

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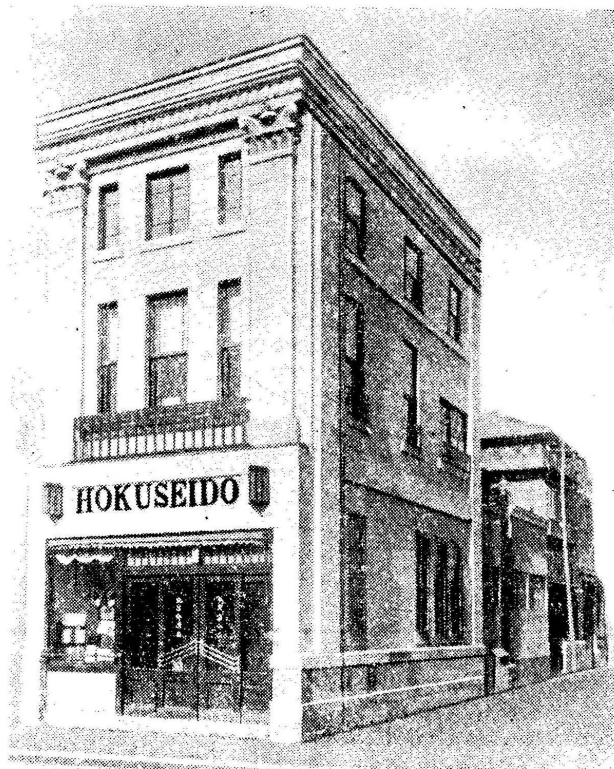
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昭和三年十二月

店主 中土義敬白

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Aesop's Fables	(イソップ)	21
Robinson Crusoe	(ロビンソン)	„
Gulliver's Travels	(ガリバ)	„
Stories from Don Quixote	(ドンキホーテ)	22
Stories from the Arabian Nights	(アラビアン ナイツ)	„
Pandora and Other Stories	(パンドラ)	„
Easy Stories for Boys and Girls	(イージュー)	23
同 三、四年程度		
English Grammar and Composition		
Vol. I. II.	(グラマ)	6
Practical English Conversation	(カンバセーション)	12
Cindellera and Other Stories	(シンデレラ)	23
By the Hearth and in the Field	(バイザハース)	„
Cuore	(クオレ)	24
Fifty Famous Stories	(フィフティー)	„
Twenty More Famous Stories	(トウェンティモア)	„
同 四、五年程度		
Grimm's Fairy Tales	(グリム)	25
Andersen's Fairy Tales	(アンデルセン)	„
Biographical Stories	(バイオ)	„
Union Fourth Reader	(ユニオン)	„
英語問題集		30
豫備校程度		
The Use of Life	(ユース)	33
How to Get What You Want	(ハウツゲット)	„
A Miscellany of Typical Prose	(ミセラニ)	„
English Prose	(プローズ)	34
Half Hours with Modern Writers	(ハーフ)	„
高等學校程度		
STORIES, SKETCHES, NOVELS, etc.		
Jonathan and his Continent	(ジョナサン)	33
The Happy Prince and Other Tales	(ハッピープリンス)	34

The Model Millionaires and Other Stories	(ミリオネーア)	34
Select Pieces from Eminent Authors	(エミネント)	35
British Short Stories	(ブリティッシュ)	„
Choice Novelettes	(チヨイス)	„
Opium-Eater	(オーピヤム)	39
Unto this Last	(アンツー)	„
Memoirs of Sherlock Holmes	(シャロク)	40
Lure of the Sea	(ルア)	„
Swinton's Studies in English Literature	(スウキンソン)	„
Five Short Stories	(ファイブ ショート)	41
Twelve Best Short Stories	(ベスト ショート)	„
A Christmas Carol	(クリスマス)	„
The Cricket on the Hearth	(クリケット)	„
The Character of Napoleon Bonaparte	(ナポレオン)	37
The Country of the Blind & the Door in the Wall	(カウントリブラインド)	„
Tales from Shakespeare	(ラム シェクスピア)	38
The Rajah's Diamond	(ラジアス)	„
Francois Villon	(ビロン)	„
Tales from Charles Dickens	(ディケンズ)	„
Olalla	(オラ、)	„
Essays of Elia	(エリア)	„
Little Lord Fauntleroy	(小公子)	„
The Call of the Wild	(コール)	42
The English Country Calendar	(カレンダー)	„
A London Chronicle	(ロンドン)	44
Our Village	(アワ ビレーヂ)	48
Rip Van Winkle and Other Sketches	(リップ ワン)	„
An Attic Philosopher in Paris	(アチック)	„
Selections from Anton Tchekhov I. II.	(チェホフ)	49
„ „ Edgar Allan Poe	(ポー)	„
„ „ George Gissing	(ギッシング)	„
„ „ Thomas Hardy	(ハーデ)	50
„ „ Katherine Mansfield	(マンسفールド)	52
„ „ John Galsworthy	(ガルスワージー)	„
„ „ Hawthorne	(ホーソン)	„
„ „ O. Henry	(オ・ヘンリー)	55
Selections from R. Tagore	(タゴール)	53
The Son's Veto and Other Tales	(サンズ ベト)	50
Quentin Durward	(クインチンダワード)	55

Life and Humanity	(ヒューマニティ)	40
Literary Prose	(リテラリー)	54
The Sexton's Hero and Other Tales	(セクストン)	53
Tom Brown's School Days	(トムブラウン)	„

ESSAYS

Virginibus Puerisque	(バージニバス)	37
Mahomet	(マホメット)	37
Martin Luther	(ルーテル)	„
Glimpses of Modern English Critics	(クリティクス)	41
How to Live on 24 Hours a Day	(ハウ ツ リヴ)	42
Amiel's Journal	(アミール)	48
The Intellectual Life	(インテレクチュアル)	49
Helps's Essays	(ヘルプス エッセイ)	52
Selections from Matthew Arnold	(アーノルド)	55
„ „ Walter Pater	(ペーター)	„
The Citizen of the World	(シチズン ワールド)	62
Higher Intelligences	(ハイヤインテリゼンス)	56
Modern Thoughts	(モダン ソーツ)	„
On Liberty	(オン リバティー)	54
Critical and Miscellaneous	(クリチカル)	„
Pen, Pencil and Poison and Other Essays	(ペン)	„
Seven Great Men of To-day	(グレートメン)	62

SOCIAL SCIENCES

The World before Man	(ビフォア マン)	50
The Making of Man	(メイキング マン)	„
Social Evolution	(ソシオロジ 1)	60
Moral Ideas and Social Life	(ソシオロジ 2)	„
Social Problems	(ソシオロジ 3)	„
Essays on Modern Problems	(モダン プロブレムズ)	61
Culture and Life	(カルチャ)	„

DRAMAS

Extracts from Shakespeare	(エキストラクツ シェクスピア)	58
Contemporary One-Act Plays	(ワンアクト プレー)	„
Little Masterpieces of Ten Great Dramatist	(マスターピース)	„
Five Short Plays	(ファイブ プレー)	57

POETRY

Enoch Arden and Locksley Hall	(エノク アーデン)	37
Comus and Lycidas	(コーマス)	38

English Verses	(バーセス)	56
Poems on Evening and Night	(イヴニング ナイト)	57
English Poems	(イングリッシュ ポエムズ),,	

CHEAP EDITIONS

Silence	(サイレンス)	37
Twenty-Six Men and a Girl	(トゥエンテシキスメン),,	
My Adventures in London	(マイ アドベンチア),,	
The Coming World Unity	(カミング ワールド),,	
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The Three Strangers	(スリー ストレンジヤ),,	
Talk and Talkers	(トークス),,	
Alicias Diary	(アリシヤス),,	

GERMAN

Hermann und Dorothea	(ヘルマン)	59
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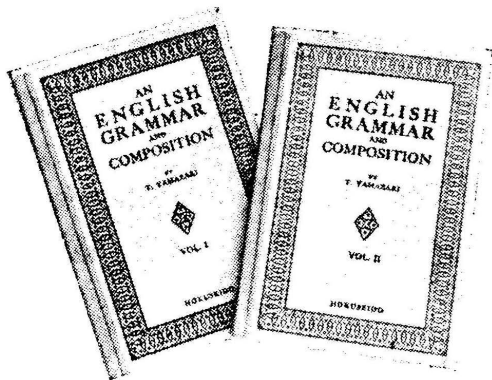
A History of English Literature	(英文學史)	72
Some Strange English Literary Figures	(畸人傳)	92
Lectures on Shakespeare	(沙翁論)	95

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Facts and Fancies	(ファクツ)	(事實と空想)

GLENN W. SHAW'S WORKS

出家と其弟子	(The Priest and his Disciples)	64
藤十郎の戀そのほか	(Tojuro's Love & Four Other Plays)	66
平凡	(Mediocrity)	68



AN ENGLISH GRAMMAR AND COMPOSITION

VOLS. I. II.

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本書二卷は、中學校第三第四兩學年に於いて、英文法と英作文とを併せ教授する目的を以て編纂したものであります。

従來の英文法教科書は、品詞論が大部分を占め、構文論は幾分閑却されて居るかの様に見受けられます。本書は少しく趣を異にし、構文論に重きを置き、そして第一卷をば専ら Simple Sentence の練習に充て、第二卷に於いて Complex Sentence, Compound Sentence を研究するといふ方針により、品詞論もそれに適當する様兩卷に按排してあります。

即ち、まづ第一卷前半に於いて Simple Sentence の五種の形式を例示し、ついで動詞の活用を教へ、猶 Tense の大略、否定文疑問文に於ける Word Order 等を説き、又各種疑問詞に論及して、作文練習の根柢を固め、後半に於いて人稱代名詞、名詞、形容詞、冠詞、副詞の用法を述べてあります。

第二卷に入つて、Complex Sentence, Compound Sentence の要素たる各種の Clause を説き、その構成に必要な接續詞、關係代名詞、關係形容詞、關係副詞を論じ、ついで Tense, Mood, Sequence of Tense を詳説し、猶 Infinitive, Gerund, Participle に及び、最後に前置詞の用法を附加へたものであります。

16. **What** はそれ自身先行詞を兼ねて, **that** (*or those*) **which**, the thing (*or things*) **which**, 或は **all that** などの意に用ひられる. 従つて **what** に率ゐられる Clause は一種の Noun Clause である.

What followed was surprising.

Do you understand **what** I say?

What I have written, I have written.

He saves **what** (= *all that*) he earns.

You have made me **what** I am.

She is **what** you call (*or what is called*) a
“modern girl.”

Reading is to the mind **what** food is to
the body.

〔注意〕 (a) **What** の先行詞として **that** を用ひる事がある.

{ A is [**that**] to B **what** X is to Y.
 What X is to Y, **that** is A to B.

What I have promised, **that** I will perform.

(b) **What** が疑問代名詞であるか, 関係代名詞であるか, 一寸判別し難き場合がある.

{ What have you bought?	(疑問詞)
{ Tell me what you have bought.	(附屬疑問詞)
{ Show me what you have bought.	(關係代名詞)

17. **What** は Relative Adjective としても用ひられ、又往々 *few, little* などを伴ふ。

I gave him **what** (**little**) money I had about me.

I will give you **what** help is possible.

I have sold **what** (**few**) things I had.

18. **As** は本来接續詞であるが、次の三つの場合に關係代名詞として用ひられる。

(i) 前に **as** ある場合：—

He is *as* brave a soldier **as** ever shouldered a rifle.

As many children **as** came were given some cake.

(ii) 前に **such** ある場合：—

Do not trust *such* people **as** praise you to your face.

Such of you **as** have finished may go out.

Such **as** have plenty will never want for friends.

He does not possess *such* courage **as** is necessary to a soldier.

Do not read *such* books **as** you can not understand.

Such a time **as** we had yesterday!

(iii) 前に **the same** ある場合:—

He is engaged in *the same* work **as** (*or that*) you are.

He has *the same* position **as** (*or that*) you have.

〔注意〕 (a) 此 **as** に率ゐられる Clause 中に省略の行はれる事がある。

This colour is *the same as* that [is].

He gave *the same answer as* [he had given] before.

Sailors received *the same pay as* soldiers [received].

(b) 先行詞が有形物である場合には次の如き區別がある。

{ This is *the same* watch **as** I lost. (同 種)
{ This is *the same* watch **that** I lost. (同 一)

19. **Than** が **as** に倣つて關係代名詞として用ひられる事がある。

{ There is *as* much money **as** is needed.
{ There is *more* money **than** is needed.

There are more things in heaven and

earth, Horatio, **Than** are dreamed of in
your philosophy. —*Shakespeare*.

20. **But** は否定を伴つた先行詞を受けて, **that**
... **not** の意の関係代名詞として用ひられる.

There is no rule **but** has exceptions.

[There is] no man **but** errs.

〔注意〕 次の構文に於ける **but** は関係代名詞ではない, 打消
を兼ねた接續詞である.

No one is so old **but** he may learn.

Nothing is so hard **but** it becomes easy by
practice.

EXERCISE

次の文中の関係代名詞を指摘し, その用法を説明せよ.

1. He has sacrificed what little health he had for a college course.
2. The great scholars of the 16th and 17th centuries had not so many books as we have, but what they had they made a grand use of.
3. No beast so fierce but has some touch of pity.
4. What the lion is among beasts, that is the eagle among birds.
5. Habits are easily formed—especially such as are bad.

TRANSLATION

1. 約束した事は履行せねばならぬ.
2. とんだ事をしてすみません¹.
3. してしまった事はしかたがない.
4. 彼は稼いただけ皆使つてしまふ.
5. 僕のありつたけの本 (といつても少しだが) 皆君に貸してあげる.
6. これは昨日僕等が見たと同じ犬だ.
7. 僕は君のと同じ自轉車を持つて居る.
8. 僕は伊藤君と同縣²の出身³だ.
9. 僕は伊藤君と同じ先生に就いて⁴漢學⁵を學んだ.
10. 此本は初學者⁶にもわかる様なやさしい英語で⁷書いてある.
11. 彼は多讀はせぬが、讀むだけの本は精讀⁸する.
12. なくて七癖 (癖⁹のない人は無い).
13. 近所中に¹⁰彼を知らぬ者は一人もない.
14. 彼は使ひきれぬ程金がある.
15. 日本の今日あるは武士道の賜物だ.

1. I am sorry.

2. prefecture.

3. to come from.

4. under.

5. Chinese classics.

6. beginner.

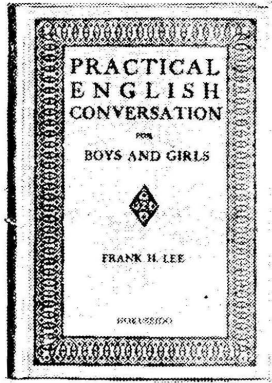
7. in.

8. to read carefully.

9. peculiarity.

10. in the neighbourhood.

Practical English Conversation



for
Boys and Girls

By

Frank H. Lee, B. A. OXFORD

PROFESSOR OF ENGLISH AT THE TOKYO UNIVERSITY
OF COMMERCE, AND AT THE PEERS' SCHOOL.

AUTHOR OF "THE ENGLISH COUNTRY CALENDAR"
AND "A LONDON CHRONICLE", ETC.

日本の學生が横濱から出帆して倫敦見物
までのやさしい會話を書いたもので實に
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定 價 六 十 錢

THE HOKUSEIDO PRESS

PREFACE

I feel that I owe some slight apology to all Japanese students of English for venturing to add this contribution of mine to the already very considerable number of textbooks on English Conversation. The only excuse, however, which I can presume to offer is that I have followed a method differing to a certain extent from that adopted by the majority of authors of such books. It has always seemed to me that there is a great lack of continuity, with consequent lack of interest, in a book largely consisting of more or less disconnected words and phrases, which might severally be of service in various contingencies.

I believe the primary idea in the compilation of a Conversation Book is that the sentences shall be committed to memory by the student, so that he shall be able to produce a ready-made question or answer should the occasion for its employment arise.

In my opinion, however, to endeavour to learn by heart large numbers of such sentences is the gravest error which can be made in learning a language. Naturally there are a few stock expressions which must be learnt by the beginner, but these are few and easily acquired whilst he is still fresh and filled with enthusiasm.

This book is a Conversation Book, but it is not filled with sentences to be learned off parrot-like, but to be read over frequently, so as to acquire an English atmosphere. I want the reader to put himself in the place of the young Japanese who is being sent to school in England. I wish the reader, as it were, to travel in the boy's place and make the boy's friends his own friends. If he can do that, he can swim in the sea that washes the shores of England, can climb the hills of Scotland, and can take his place with English boys in an English public school.

November 20, 1928.

F. H. LEE.

CONTENTS

CHAPTER

I. A HOUSE IN TOKYO	1
II. THE VOYAGE	10
III. AT THE SEASIDE IN ENGLAND .	68
IV. FISHING	78
V. AN EXCURSION	84
VI. TRAVELLING	94
VII. THE NEW BOY	112

ships, with whom it is rather popular.

As we came along we were accompanied by dozens of dusky, very scantily clad native children, begging for pennies, and perpetually crying out, ' 'you my mumma! You my puppa, ' ' much to the embarrassment of Yoshiro.

Coming back we passed through the Cinnamon Gardens, which are very beautiful but have rather a sickly smell in the evening.

The rickshamen are not Cingalese, but Tamils from Southern India. I hear that their life is very short and that after a few years they die of consumption.

To-night there will be a dance at the hotel with a Cingalese band which I have been told is very good.

The others have gone to lie down so I am taking this opportunity of writing to you.

Please give everyone my best wishes,

I remain yours truly

Charles Allison.

P.S. Yoshiro asked me to tell you that he is having the time of his life.

* * * *



Jain Temple, Calcutta

Yoshiro. Are you going ashore at Aden, Mrs. Allison?

Mrs. Allison. No, I don't think so. I have been two or three times before when going to Bombay. When you have been up to the tanks, there is nothing else to see. You three had better go.

Yoshiro. I hear that we shall be in only for about four hours. Will there be time enough to go to see the tanks?

Mrs. Allison. Oh, yes, plenty.

Yoshiro. What are the tanks exactly?

Mrs. Allison. They are old reservoirs for storing water. They are said to have been constructed by King Solomon. They had become filled up and had disappeared, when they were discovered by an English engineer who was stationed in Aden many years ago.

Yoshiro. Are they used now?

Mrs. Allison. No, I don't think so; they have always been empty when I have seen them. Probably in ancient times the climate was different and it rained more frequently. It practically never rains now.

Yoshiro. Where do they get water from?

Mrs. Allison. They use distilled water now. You can take a car and drive up there. It is quite a pretty spot on the other side of the hills which form the defences of Aden. You go through a long tunnel which is closed at night with heavy gates.

* * * *

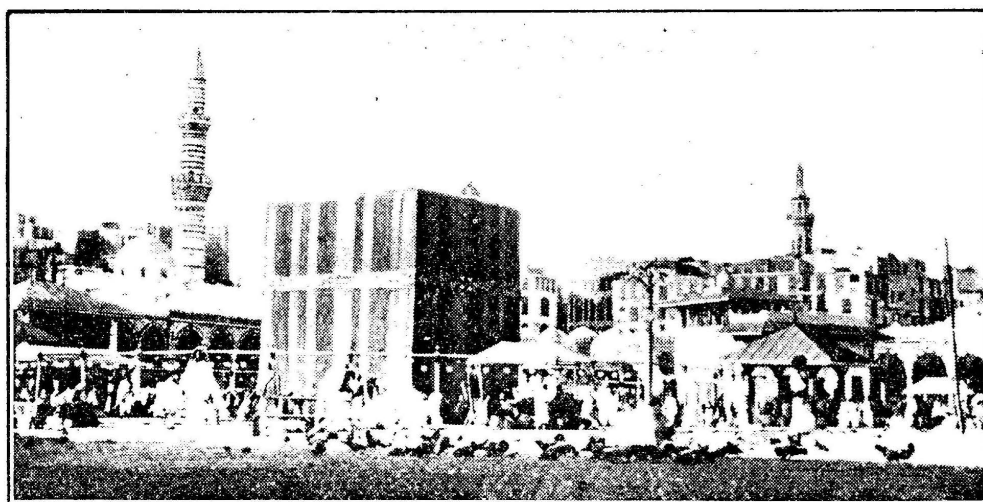
Charlie. We entered the Red Sea early this morning. The chief officer says we are lucky to have a head wind, otherwise it would be most unbearably hot. He told me that sometimes they have had to turn the ship round and steam in the opposite direction, when they have had a following wind, so as to cool the ship. The Lascars in the engine-room suffer so much from the heat that they often have to carry them up on deck in a fainting condition.

Mrs. Allison. There is a signal station and lighthouse just at the entrance of the Red Sea called Perim. Many years ago a P. & O. ship was wrecked there. She mistook the light and ran on the rocks.

Charlie. Yoshiro, you can just see the coast line dimly on the right, or port side as sailors call it, with the mountains in the far distance. Somewhere there is Jeddah, the port of Mecca. It is there that the pilgrims for Mecca land.

Yoshiro. Isn't Mecca the sacred city of the Arabs?

Mrs. Allison. Yes, but it is the sacred city of all Mohommedans. In Mecca there is a tiny mosque, called the Kaaba, in the wall of which is the famous black stone, said to have fallen from beneath the throne of God. No one who is not a Mohommedan is permitted to enter Mecca. Even during the war the British aeroplanes were forbidden to fly over the city. Sir Richard Burton who translated the Arabian Nights, got in in disguise, and fought his way amongst the pilgrims to kiss the sacred stone.



The Kaaba, Mecca

Yoshiro. I hope we shall go through the Suez Canal in the daytime, as I am very anxious to see it. I have heard so much about it at home.

Mrs. Allison. I expect we shall enter the Canal during the night, but the last part we shall do in the day, so you will be able to get an idea of what a desert is like.

Yoshiro. Have you been through many times, Mrs. Allison?

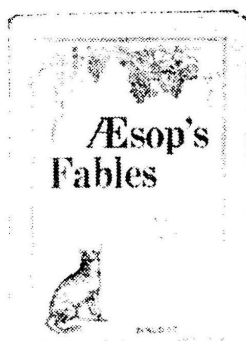
Mrs. Allison. Yes, a good many on my way to Bombay. The last time I came through was just after the war, and the defensive works were still standing. There were enormous stacks—we call them ‘dumps’—of war stores of every kind, and quite a number of soldiers to guard them.

Yoshiro. I suppose it was very necessary to protect the Canal from the Turks?

Mrs. Allison. Yes, of course. It also formed the line of defence to prevent the enemy entering Egypt.

中學校、女學校、理想的の英語教科書

中學、女學校三、四年生に堅苦しいリーダーのほかに興味本位の副讀本を使つたら英語に對する生徒の興味も一層深くなり、學力増進上大いに効果があらうと思ひます。下の各書はこの主義で編纂されたものであつて、いづれも歐米の有名なお伽噺や歴史物語、其他有益なお話を集めそれに美しい繪を澤山入れた理想的の副讀本であります。



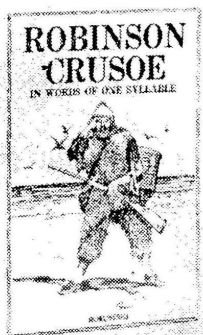
Æsop's Fables

With Illustrations

(文部省檢定済) 中學二、三年程度

113 頁. 昭和 4 臨時定價 47 錢 送料四錢

イソップ物語の有名なものを八十章撰び各章に綺麗な繪を挿入したもの、英文はやさしい one syllable で書いてありますから中學二年の教科書として適當なものであります。



ROBINSON CRUSOE

In Words of One Syllable

(文部省檢定済) 中學二、三年程度

93 頁. 昭和 4 臨時定價 36 錢 送料四錢

ロビンソンクルソー漂流記は少年の讀みものとして非常に興味深いものであります。



GULLIVER'S TRAVELS

(文部省檢定済) 中學三年程度

81 頁. 昭和 4 臨時定價 33 錢 送料六錢

英國の大諷刺家 Jonathan Swift の傑作で痛烈骨を刺す底の諷刺小説として有名である。本書は小人國の巻と大人國の巻とを、極めてやさしい英語に書き直したもので、中二、三年生の副讀本として最適である。

Stories from Don Quixote

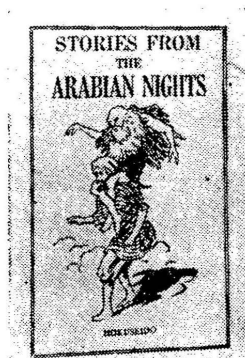


(文部省検定済) 中學三年程度

123 頁. 昭和 4 年臨時定價 45 錢 送料 6 錢

西班牙の文豪 Cervantes (1547—1616) の筆から生れた Don Quixote は、英國の劇聖 Shakespeare の生んだ Hamlet と名聲を等しくして對立する世界文學史上の大立物で、其人と相知る事は文學を談ずる者にとつて殆んど絶對必要事である。本書は此物語の中から殊に面白さうな部分を平易な英語に書き直し中學三、四年の英語副讀本としたものであります。

Stories from the Arabian Nights

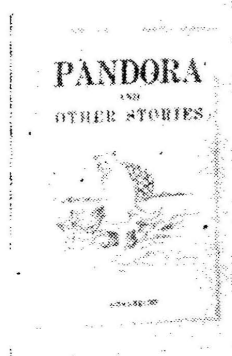


(文部省検定済) 中學三年程度

133 頁. 昭和 4 年臨時定價 48 錢 送料 6 錢

“ARABIAN NIGHTS' ENTERTAINMENTS” は昔アラビアの宮庭で、美しい才媛が毎夜王様にお話し申上げた物語といふ處からつけた名前で、東洋諸國の物語を集めたものであります。其中の Ali Baba の話、Aladdin の話、Sindbad の話などは、Æsop's Fables と共に、殆んど世界各國人の常識ともいふべきものであります。

PANDORA and Other Stories




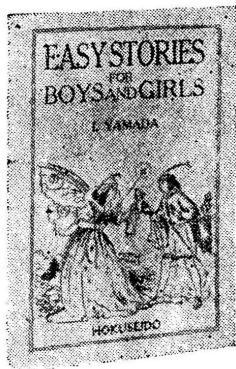
山崎貞先生編

(文部省検定済) 中學二、三年程度

126 頁 昭和 4 年臨時定價 47 錢 送料 6 錢

西洋で有名なお伽噺を集めたものであります。收めてあるものは—— Pandora, Midas, Puss-in-Boots, Jack and the Beanstalk, Beauty and the Beast, Jack the Giant Killer, Dick Whittington and His Cat, Tom Thumb, The Bear and the Troll 等であります。

 西洋のお伽噺を知らないでは、西洋の文學を解するに非常な不便を感じる事は、英語、英文學研究者の経験する所である。若い學生時代に西洋のお伽噺をいろいろ讀んでおくことが最も必要なことである。



學習院教授

山田巖先生編

中學二、三年程度（文部省検定済）

EASY STORIES FOR BOYS AND GIRLS

80 頁. 昭和 4. 臨時定價 38 錢 送料 4 錢

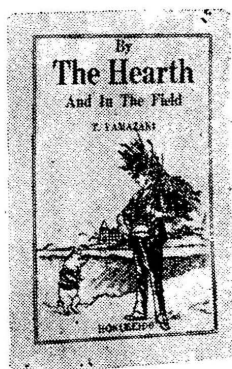
本書は最近英國で出版された最も高評あるリーダ中より日本の學生に興味あるものを選び編纂されたものである。内容は The Pied Piper, The Three Bears, Snow White and Rose Red, Potter's Gift, Little Red Riding Hood, The Brown Toad, Tom Thumb.

CINDERELLA AND OTHER STORIES

中學三、女學校四年程度（文部省検定済）

123 頁. 昭和 4. 臨時定價 53 錢 送料 6 錢

内容は Cinderella, The Sleeping Beauty, The Fisherman and His Wife, An Odd Pair of Slippers, Beauty and the Beast, The Wonderful Pitcher, Golden Wings 等の有名な話であります。



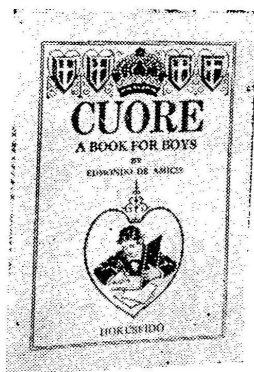
By The Hearth and in the Field

早大教授 山崎貞先生編

中學二、三年程度（文部省検定済）

124 頁. 昭和 4. 臨時定價 45 錢 送料 6 錢

The What Cat; The Three Little Pigs; On Birds; How Jim Went Fishing; The Three Bears; On Flowers; The Straw, The Coal, and the Bean; The Elves and the Shoemaker; On the Bakker; Hansel and Gretel; Why the Sea is Salt; On Animal 等の有益なお伽噺と理科のお話が入つてゐます。



“CUORE” A BOOK FOR BOYS

By EDMOND DE AMICIS

Adapted for School Use by T. YAMAZAKI

中學三、四年程度（文部省検定済）

151頁・昭和4年臨時定價53錢 送料六錢

本書は伊太利の作者 AMICIS の名著 “CUORE” (=Heart) の英譯であります。學生の日誌に擬した學校生活の記録で少年文學の上乗に屬するもの。



Fifty Famous Stories By J. Baldwin

中學三年程度（文部省検定済）

178頁・昭和4年臨時定價58錢 送料6錢

本教科書は二、三點他からも出版されてまゐるが、弊堂發行の本書は挿繪といひ、紙質といひ、印刷といひ、體裁といひ最も完備したものとされてゐます。殊に教科書として一番困るのが、誤植であります。本書には一字も雖も不鮮明又は誤植の無いといふを申上げて憚りませぬ。



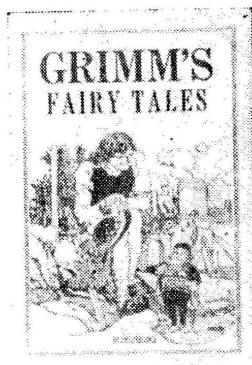
Twenty More Famous Stories

By James Baldwin

中學四年程度（文部省検定済）

160頁・昭和4年臨時定價57錢 送料6錢

Fifty Famous Stories の著者 James Baldwin が少年男女のために更に Thirty More Famous Stories を著した、その著書の中、日本の學生に最も興味のあるやうなものを二十篇撰んだものは本書であります。本書も又教科書として實に氣持のよい美しい本であります。收むるものは Columbus and the Egg, “Eureka!”, Galileo and the Lamps, Sir Isaac Newton and the Apple, The First Printer, John Gutenberg and the Voices, James Watt and the Teakettle, Dr. Johnson and His Father, Webster and the Woodchuck, “As Rich as Croesus” The Gordian Knot, King Richard and Blondel, The Fall of Troy, Penelope’s Web, How Rome was Founded, “Delenda est Carthago!” Hannibal, the Hero of Carthage, Crossing the Rubicon, The White-Headed Zal, Peter Klaus the Goatherd 等である。

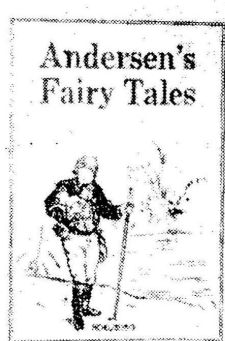


GRIMM'S FAIRY TALES

中學四年程度（文部省檢定済）

112 頁. 昭和 4 臨時定價 42 錢 送料 4 錢

童話界の大關グリムのお伽噺の中から最も有名なものの十二篇を選んであります。The Sleeping Beauty; One-Eye, Two-Eyes; and Three-Eyes; Hansel and Gretel; Cinderella; The Three Feathers; The Vallant Little Tailor; The Golden Goose; The Musicians of Bremen; Thumbling; The Blue Light; Hans in Luck; The Cleaver Gretel.



Andersen's Fairy Tales

中學四、五年程度（文部省檢定済）

105 頁. 昭和 4. 臨時定價 40 錢 送料 4 錢

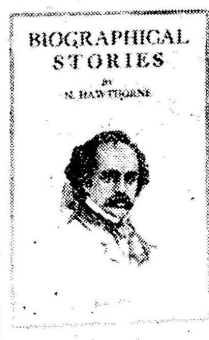
The Daisy, The Ugly Ducking, Little Ida's Flowers, The Tinder Box, The Fir-Tree, The Constant Tin Soldier, The Nightingale, Five Out of One Pod.

SANDER'S

Union Fourth Reader (SELECTED)

中學上級用（文部省檢定済）

132 頁. 昭和 4. 臨時定價 47 錢 送料 4 錢



Biographical Stories

BY

Nathaniel Hawthorne

With Exercises by T. YAMAZAKI

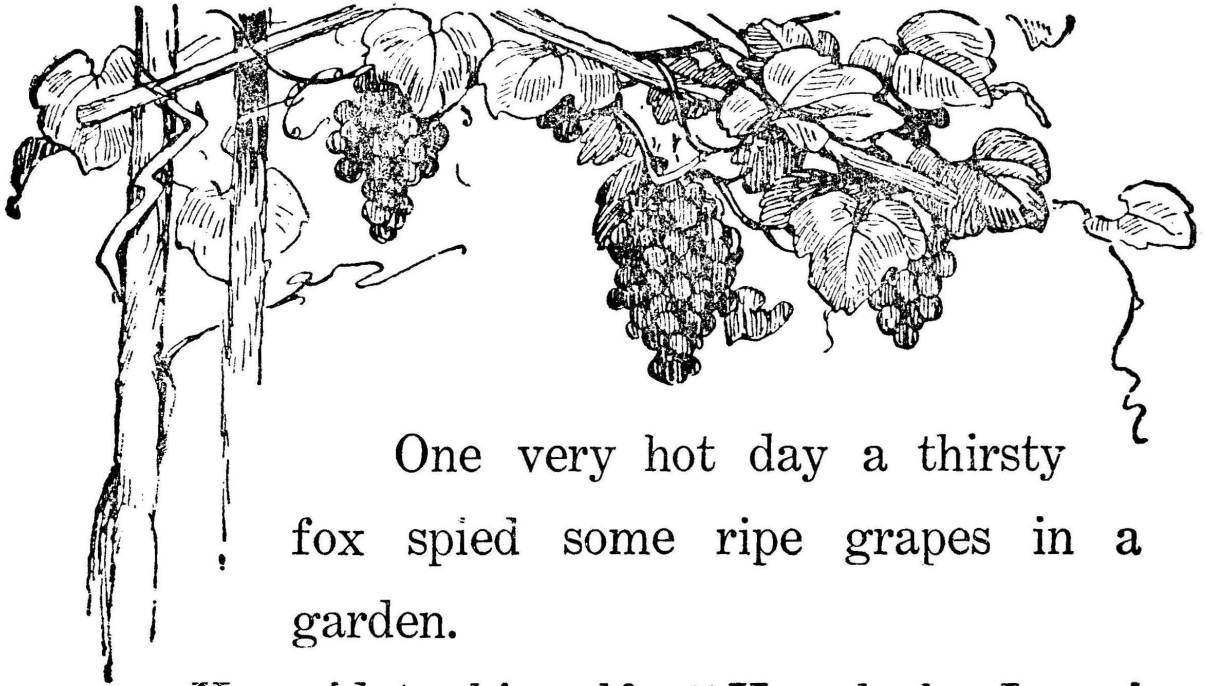
中學四年程度（文部省檢定済）

138 頁. 昭和 4. 臨時定價 50 錢 送料 6 錢

中等學校用内容見本

文字は歐米の教科書に用ゐてある最新のもので總て米國から取寄せたものであります。挿繪は日本の學生に向くやう特に弊堂で書いたものであります。(以下 31 頁まで内容體裁)

45. THE FOX AND THE GRAPES



One very hot day a thirsty fox spied some ripe grapes in a garden.

He said to himself, "How lucky I am! These ripe grapes will be much nicer, on such a

hot day as this, than even the coolest water."



Then he crept into the garden, and jumped up at the grapes, but just missed them.

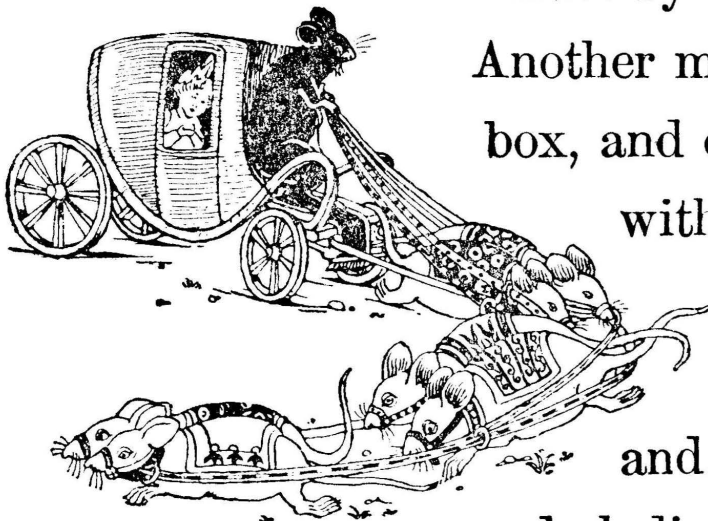
Then he tried again

on the horse's head.

43. If rain fell when they were out, Tom got into his master's waistcoat pocket, and stayed there till the rain was over.

44. The King gave Tom a mouse to ride. It had a saddle just like a real horse, only it was very much smaller.

45. The King also gave him a coach drawn by six small mice.



Another mouse sat on the box, and drove the coach with Tom inside.

It was, indeed, a funny sight, and all the lords and ladies laughed and clapped their hands.

46. One day, when he was riding on his mouse, a great big cat suddenly sprang out of a thicket, and pounced upon the mouse and the rider. The mouse was killed at



that it would be fine sport to see this tree fall with a crash to the ground. So he set to work with his little hatchet, and, as the tree was a very small one, it did not take long to lay it low.

Soon after that, his father came home.

"Who has been cutting my fine young cherry tree?" he cried. "It was the only tree of its kind

The Tinder Box—1



SOLDIER was marching along the high-road—right, left! right, left! He had his knapsack on his back and a sword by his side, for he had been to the wars, and was now returning home. And on the road he met an old Witch—a horrid-looking creature she was; her lower lip hung down almost to her neck.



“Good evening, Soldier!” said she. “What a bright sword, and what a large knapsack you have, my fine fellow! I’ll tell you what; you shall have

And there he stood, as though in a dream, with his eyes fixed on the distant carriage, smiling, with his pipe in his hand, in the centre of a group of curious people, who were staring at him. “He’s one of the fourth battalion of the forty-ninth!” they said. “He is a soldier that knows the King.” “And the King recognized him.” “And he offered him his hand.” “He gave the King a petition,” said one, more loudly. 5 10

“No,” replied Coretti, whirling round abruptly; “I did not give him any petition. There is something else that I would give him, if he were to ask it of me.”

They all stared at him. 15

And he said simply, “My blood.”

官立諸學校入學試験

昭三
和年

英語問題集

定 卅五錢
價

昭和二年度

定價卅五錢 送料二錢

大正十三年度

定價三十錢 送料二錢

大正十四年度

定價四十錢 送料四錢

大正十五年度

定價四十錢 送料四錢

本書は補習用又は受験準備者のために編纂したものであつて、誤植は絶無で用紙は優良で、印刷が最も鮮明、サッパリと感じのよい本であります。

LESSON VI

DO IT YOURSELF

1. Do not ask the teacher or some classmate to solve¹ that hard problem.² Do it yourself. You might as well let him eat your dinner as “do your sums” for you. It is in studying as in eating; *he who does it*, gets the benefit, and not *he who sees it done*. In almost any school, the teacher learns more than the best scholars, simply because he is compelled³ to solve all the difficult problems, and answer all the questions of the indolent⁴ pupils.

2. Do not ask your teacher to parse that difficult word, or assist you in the performance of any of your studies. Do it yourself. Never mind, though they *do* look dark. Do not ask even a hint from any one. Try again. Every trial increases your ability, and you will finally succeed by dint⁵ of the very wisdom and strength gained in the effort, even though, at first, the problem was beyond

1. explain; work out.

4. idle; lazy.

2. question for solution.

5. force; means.

3. obliged.



謹 告



以上は中等學校程度のものでありますが更に各書について詳しい内容と實物外形を示した目録が御座いますから學校名御明記の上御請求次第御送り致します。

中等學校から次の高等程度のものを御請求になりましても献本致さぬ事になつてゐます。但し補習科用のものは當方で見計ひ御高覽に供します。

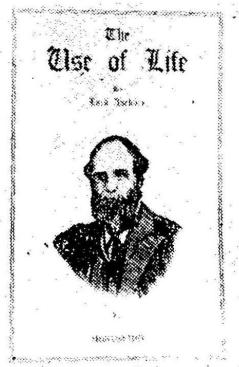
一度献本しました書物は再び献本致しませんからどうぞ學校にお備へおき下さいますやう切に御願申し上げます。



**HIGH GRADE SCHOOL
TEXT-BOOKS**



弊堂出版の各英文教科書は單に教科書としてばかりでなく、英語愛好者の讀物として非常な高評を博して居るのであります。最近に於ては日本内地に限らず支那、南洋方面は勿論、シドニー、印度、ヒリッピン、布哇、英吉利、伊太利から盛んに注文を受け、而かもそれらの讀者から必ず「貴店の本は印刷も紙もよく、本國で購求するよりも遙に價が安くて美しい」と云ふ書面に接してゐることは弊堂發行の英文圖書類は如何に本場の英米に於ても信用を博して居るかを物語るものであります。また、内地の各高等専門學校では殆んど弊堂出版のものを御採用賜はり、「貴店出版の書は第一誤植がなく、用紙、製本、印刷等氣持よく、貴店のものを用ゐると他のものを用ゐる氣になれない」との讃辭を辱うすることは屢々であります。弊堂としては之に優る光榮はなく、衷心感謝措くことを知らないのであります。同時にますます奮闘努力良書の刊行に晝夜を忘れてゐる次第であります。何卒今後は層一層と御引立賜らんことを偏に願ひ申上ぐる次第であります。

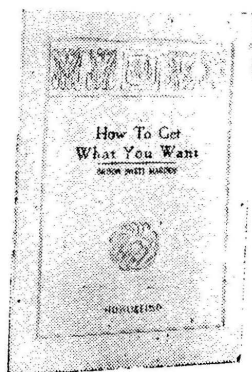


THE USE OF LIFE

By Lord Avebury

126 頁 定價 50 錢 送料 4 錢

英國の一大名士 Avebury 卿が、或は學者として、或は實務家として、處世の道を諄々と説いたもので、その思想の穩健、行文の流暢なるは言はずもあれ、引證また頗る該博、青年學生の教科書として無二の良書である。



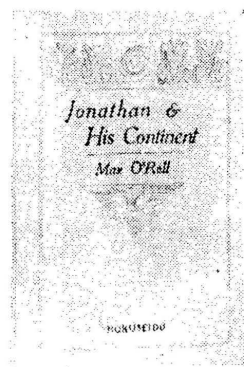
How To Get What You Want

By Orison Swett Marden

(補習科程度)

164 頁 定價 60 錢 送料 4 錢

精神一到すれば吾人の希望する所のもの、富の増殖も、健康の増進も、智能の啓發も、徳器の成就も竟には能く人神合一の域にまでも達せしむること敢て至難の業に非ずと讀者をして卷を措く能はざらしむるもの。



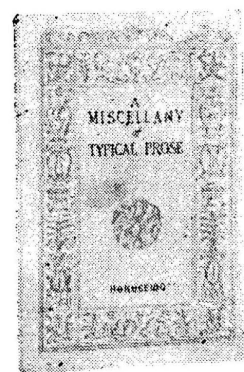
Jonathan and His Continent

By Max O'Rell

(高校一年程度)

162 頁 定價 60 錢 送料 6 錢

Max O'Rell は雅號で、本名は Paul Bouet と謂ひ、其の筆輕妙にして諷刺に富んだものである。

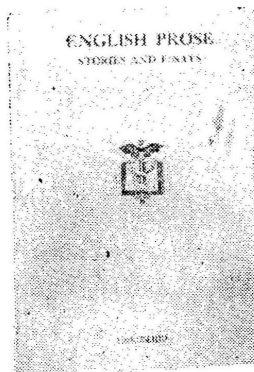


A Miscellany of Typical Prose

(高校一年程度)

128 頁 定價 50 錢 送料 4 錢

Thoreau, Chesterton, Daudet, Helps, Galsworthy, Conrad, Belloc, Tolstoy, Bennett, Arnold, Gissing, Hamerton, H. G. Wells, Brett Hatte 等の代表作を集めてある。

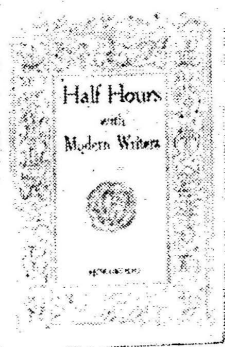


ENGLISH PROSE STORIES AND ESSAYS

(高校一年程度)

168 頁 定價 80 錢 送料 6 錢
布 製

Anonymous.—Lord Avebury.—N. Hawthorne.—C. C. Everett.—Conan Doyle.—P. G. Hamerton.—W. Irving.—O. S. Marden.—Charles Lamb.—J. K. Jerome.—Allan Poe.—Theodore Roosevelt 等の傑作を集め、論文と隨筆とを交代に取入れた理想的な教科書であります。



HALF HOURS with MODERN WRITERS

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Samuel Smiles — Max O'Rell — Lord Avebury — Jerome K. Jerome — O. S. Marden — Walter Emmanuel — J. S. Blackie — E. Souvestre — Mary Russell Mitford — Mark Twain — George Gissing — Oscar Wilde — Douglas Jerrold 等の代表作を蒐集したものであります。

Oscar Wilde の傑作二書

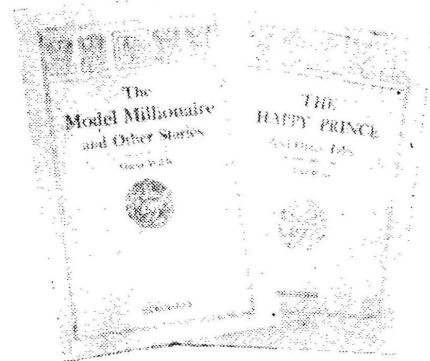
ワイルドは英國貴族出の文學者であつて、彼の作品中特に知られてゐるものを小冊子として編纂したものである。短時間で読み切るものとして最適の教科書であります。

The Happy Prince and Other Tales

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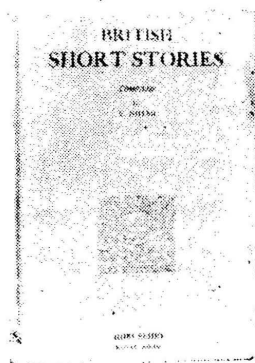
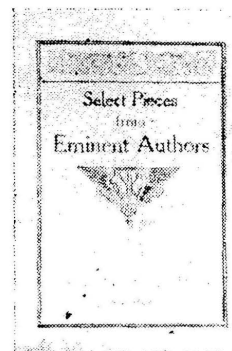
The Model Millionaire, The Sphinx without a Secret, The Canterville Ghost.

Select Pieces from Eminent Authors

(高校一年程度)

122 頁 定價 60 錢 送料 6 錢

Pathological, Kusa-Hibari (*Lafcadio Hearn*). The Last Class (*Alphonse Daudet*). Different Kinds of Heroes (*C. C. Everett*). Lucy, By the Sea, The Reaper (*William Wordsworth*). The Nightingale (*Hans C. Andersen*). Devid Swan, The Vision of the Fountain (*Nathaniel Hawthorne*). The Little Brother-in-Charge (*Florence Montgomery*). The Desert (*Alexander W. Kinglake*). Break, Break, Break; Tears, Idle Tears; Crossing The Bar (*Alfred Tennyson*). Sunday (*George Gissing*). A Night among the Pines (*R. L. Stevenson*).



BRITISH SHORT STORIES

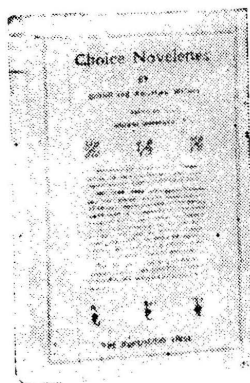
Edited by Niitsu

(高校一、二年程度)

上製 219 頁 定價 1.20 錢 送料 8 錢

本書は英國近代文豪の代表作を撰出し、各篇の巻頭にはそれぞれ作家の肖像とその傳記を添へたもの。

To Please His Wife (*Thomas Hardy*). Markheim (*R. L. Stevenson*). A Daughter of the Lodge (*George Gissing*). Without Benefit of Clergy (*Rudyard Kipling*). Il Conde (*Joseph Conrad*). The Lord of the Dynamos (*H. G. Wells*). A Miller of Dee, Once More (*John Galsworthy*). The Letter and the Lie, The Tight Hand (*Arnold Bennett*).



CHOICE NOVELETTES

Edited by S. Umemoto

(高校一、二年程度)

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The Broken Boot (*John Galsworthy*). Bewitched (*Edith Wharton*). Statement of Gabriel Foot, Highwayman (*A. Quiller Couch*). Bread (*Joseph Hergesheimer*). The Garden Party (*Katherine Mansfield*). The Return (*Sherwood Anderson*). The Enemy in Ambush (*Hugh Walpole*).

短時日の間に一寸した纏つたものを讀みたいとか、又一冊に纏めてある頁の多いものよりか、時々變化したものを讀みたいとかいふ希望者のために編纂したものであつて定價も一冊拾錢乃至參拾錢の綺麗な氣持よい **cheap edition** である。汽車や電車の中で讀むにも便利である。



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Little Lord Fauntleroy

By

Frances Hodgson Burnett

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小公子が我國に傳へられたのは可也古いことでありますが此愛らしく美しく涙ぐましい物語は今猶ほ盛んに歐米の青年子女の間に愛好されてゐるのであります、その原書はいづれも高價なため教科書として容易に用ゐることが出来なかつたのでありますが、今回弊堂はそれを美しい本として而かも最も安價にして提供したものであります。

CONFESSIONS OF Opium-Eater

BY
THOMAS DE QUINCEY

BY
YONESAKU OTAGIRI



INTRODUCTION ;—

Life, Works, General
Characteristics.

AUTHOR'S PREFACE: To
the Reader.

PRELIMINARY CONFES-
SION.

THE PLEASURES OF
OPIUM.

INTRODUCTION TO THE
PAINS OF OPIUM.

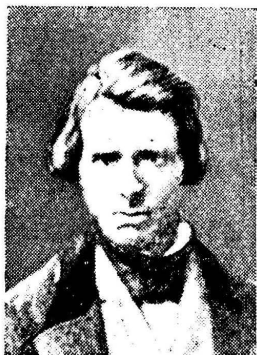
THE PAINS OF OPIUM.

上製 美本 本文
156 頁 註 50 頁

定價 1 圓 送料 8 錢

本書に取つた原文は一八二一年初めて「倫敦雜誌」に掲載せられ讀書界を驚倒させた英文學中稀に見る名文として今日批評家の間に激賞せられてゐる所謂 Original English そのまゝのものであります。

卷末の Notes は一字一句に刻明に付けた綿密周到な全く良心的のもので、英米出版の同一註釋書と比較して毫も遜色がない。De Quincey 研究の好資料としてまた高等程度の英文教科書として上乘のものであります。



Unto this Last

by John Ruskin

Edited with Notes by

Yonesaku Otagiri

四六判
上製美本

定價 1 圓 送料 8 錢

ラスキンが自ら序文に「恐らくは私が今後書くものゝ中で最良のものとなるであらう」と言つてゐるやうに推敲彫琢を凝らした警世の金文字！第一篇は「榮譽の基礎」、第二篇は「富の鑛脈」、第三篇は「地上の審判者」、第四篇は「價值に従ひて」。皮相な文明を痛撃し正直な人間の靈性を高唱せる著者一流の信念と性格とが各篇に生き生きと躍り出してゐる。

卷末には懇切な英文の註釋が付けてある。難澁な字句には語源學上から特に絶妙な箇所には修辭學上若くは文法上から見た委しい説明が加へてある又引用語句には一々その出典が示してある。由來註釋書に乏しい本書にかくまで精密な註釋を付した編者の苦心は直ちに讀者に認識せられるにちがひない。

LIFE AND HUMANITY

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Washington Irving, John Burroughs, N. Hawthorne, Thomas Moor, Hugh Miller, Anatole France, Lafcadio Hearn, P. B. Shelley, John Keats, G. Gissing, John Galsworthy, Walter de la Mare, Edgar Allan Poe.

The Memoirs of **SHERLOCK HOLMES**

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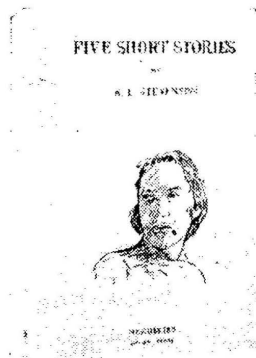
Swinton's Studies in **English Literature**

With Appendix

EDITED BY

T. MINEO

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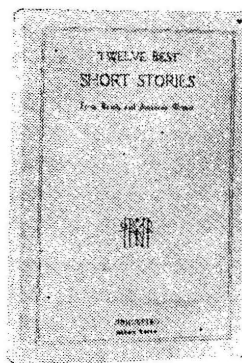


FIVE SHORT STORIES

By R. L. STEVENSON

191 頁 上製 定價 1 圓 送料 6 錢
(高校一、二年程度)

Will O'The Mill. — The Bottle Imp. — The Isle of
Voices. — The Walf Woman. — Providence and the
Guitar.



Twelve Best Short Stories

From British and American Writers

SELECTED BY K. KUMANO

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本書に収めた十二の名篇は米國英語教師會に於て米國各地の中學校、高等專門學校で必修の教材として選定されたもの及び紐育圖書館が一般の人々に興味と實益のための讀物として選びしものとを參照して編纂したものである。

Lafcadio Hearn. — Stockton. — Kipling. — Irving. — Galsworthy.
— Hawthorne. — Mark Twain. — Gissing. — Jacobs. — Pain. — O.
Henry. — Boyd.

A CHRISTMAS CAROL

By Charles Dickens

Edited, with Notes by S. UCHIDA

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The Cricket on the Hearth

By C. Dickens

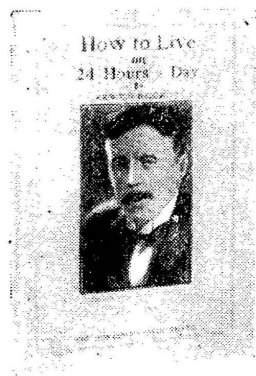
Edited, with Notes by S. UCHIDA

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Glimpses of Modern English Critics

62 頁 定價 50 錢 送料 4 錢

Matthew Arnold, Walter Pater, Oscar Wilde, Arthur Symons 等の
評論を集めた英文學研究者必讀の良書である。



How to Live on 24 Hours a Day

By Arnold Bennett

Edited, with Preface by K. HANAZONO

上製 定價 80 錢 送料 6 錢

Bennet は現英國文壇に於ける才人であつて、本書は歐米の讀物界に於て非常な好評を博しつつあるものである。

THE CALL OF THE WILD by Jack London

Edited, with Notes by Y. TOMITA

上製 140 頁 定價 1 圓 送料 6 錢

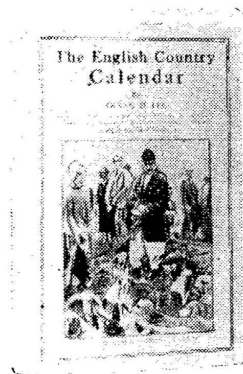
英語青年評：——堺枯川氏の譯書『野性の呼聲』以來あまりに有名である。今度富田氏の努力で、米語等に對する詳註を加へ、更に寫真口繪、地圖等を附してある。巻頭の Preface も London の appreciation に好參考となる。



The English Country Calendar

By Frank H. Lee, B. A. OXFORD

PROFESSOR OF ENGLISH AT THE TOKYO UNIVERSITY OF COMMERCE, AND THE PEERS' SCHOOL.



上製 222 頁 定價 1.30 錢 送料 8 錢

英國の田舎の風物、景物、年中行事を十二ヶ月に於けて説いたもので、著者 Lee は商大、帝大、學習院に教授せられる人だけに我國人の嗜好をも目安におくことを忘れなかつたと見え、すらすら面白く讀んでゆかれる。例へば June のところにある結婚風俗の件りなど、Kron などの無味乾燥さと違つて、半顔に笑を湛へつつ語つてゐるやうな氣輕さがある。それに文藻にも豊んだ著者とて、所々に詩の引用や、諺の説明やがある。Reader を教へるもの、英國の人情風俗を知らんとするものには是非一讀を薦めたい綺麗な本である。

(English Country Calendar 内容)

PREFACE

“A land of just and old renown,
Where Freedom broadens down
From precedent to precedent.”
(Tennyson).

WEATHER AND CLIMATE

The Englishman's love of grumbling—Climate of England changeable but equable—An ideal summer day—The Gulf Stream—Temperature—The seasons and months—May-day in mediaeval England—Spring flowers—Cornfields, meadows, hedgerows—Hares, foxes, pheasants.

Englishmen are very fond of grumbling. Someone once said that to grumble was an Englishman's privilege, just as some one else said that an Englishman's home was his castle. Perhaps there is a little truth in both these sayings.

Certainly, if an Englishman wishes to find something to grumble and complain about, the climate and the weather give him plenty of opportunity to exercise his so-called privilege.

Owing to her position on the extreme west of the vast continents of Europe and Asia, with no land between her and the North



A London Chronicle

with Notes and Illustrations

By **Frank H. Lee**, B. A. OXFORD

上製 350 頁 定價一圓七十錢 送料十錢

Reviewed by the Japan Advertiser:—

Having taken his students through an English year in a textbook published about a year ago, Mr. Lee now gives them a year in London. It is easy to see that the subject is again a congenial one. Even to write about London fills him, he says, with a sense of despair, so vast is the subject, so rich in memories, but beginning manfully at Tilbury Docks he gives his readers a thoroughly interesting review of the great city. The book is divided by the months of the year, and though the method is less obviously right than when applied to English country life, Professor Lee ingeniously finds reasons for being in London and enjoying it during all the months. January, as he says, is not London's best month, but then it is the only month in which one can go to the pantomime. With such a genial guide, no wonder that his students call for more.

英語青年批評：—著者は曩に同じ北星堂から “The English Country Calendar” を出して田園景物の叙述に特異の才を以つたことを示したリー教授で、此の姉妹篇には筆を革めて大倫敦の行進曲を綴つてゐる。Preface は London の歴史と沿革である、英人の倫敦愛から書いて來て、ローマ時代、サクソン時代と次第に移つて現代に至る間に、種々の作家の倫敦觀がちよくちよく引いてある。面白いがまだ少し四角張つてゐると思つたら、その後が Chronicle の實體で、一年十二ヶ月に分けて倫敦の繁昌記となつてゐる。“The foreigner who visits London for the first time can scarcely fail to have a feeling of bitter disappointment when he arrives in the great metropolis about which, before setting out on his journey thither, he has probably read and heard so much.”—といふ書き出しの一月は、先づ我等を失望させておいて、Nore から Thames に船を入れるところから話を始める。兩岸には汚い沼池の岸と、引きあげられた小舟、むさ苦しい家並とが續く。Tilbury で汽車に乗ればまた二階建の勞働者の家ばかり。...しかし、かうして諸君がノスタルジアに襲はれたらエンバנקメントに來て見たまへ。と話は何時か知らぬ間に London の劇場や子供の見世物巡りとなる。そして子供の生活のことになり、動物園、Woolworth の bazaar や Kerbseller の話に移る。この間二十六頁で息もつかせずに讀ませる面白さである。二月は時季柄 Parliament のはなし、この終りに House の建坪幾何など、少し數字が出るが、そこは敬遠しても、あとは開院式から議事進行、傍聽席占領競争などの様子が手に取るやう。それから London の江戸ッ子 cockney の話し、The Temple の來歴、等々、それで五十三頁、三月は謎の Wind in March. で街掃除から話し出し、埃から The Whitechapel Road, The East End, それから—が、この位で略すとして、十二ヶ月 339 頁は少しも退屈しない。案内記の機械的さに墮せず、見聞談の冗長に流れずに、兎も角、紹介子の讀んだこの種の本の中では珍らしい好著のやうに思ふ。巻末の註釋十二頁も、一寸辭典にないやうなことだけが説明してあつて便利。同學の人達の一讀をお薦めしたい所以である。

May

“To me at my fifth-floor window
The chimney-pots in rows
Are sets of pipes pandean
For every wind that blows ;

“And the smoke that whirls and eddies
In a thousand times and keys
Is really a visible music
Set to my reveries.

(W. E. Henley—*Echoes*).

*The London Season—Social duties of Their Majesties
—Levés and Drawing-rooms—Presentations at
Court—The business of the Season—Society—The
Derby—The Coster—The Three Card Trick—
London Parks—Park orators—Hyde Park—St.
James’ Park—Bird Cage Walk—The Green Park
—Kensington Gardens—Battersea Park—Regent’s
Park—Greenwich Park—Anne Boleyn—Queen
Elizabeth—The Royal Naval College—Admiral
Togo.*

May marks the beginning of the so-called London Season which goes on until the end of July. If you were to enquire in what respect the period covered by the season differs from any other period of the year, you would

discover that the season is merely an insignificant ripple on the surface of the sea of London life, and that it only affects a very limited number of people and only a comparatively small portion of London itself.

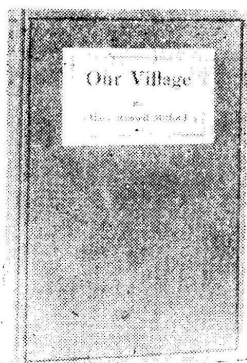
To be exact, it is as well to describe the season as the period when the King and Queen are in residence at Buckingham Palace, and when they devote a considerable amount of time and trouble to the performance of social duties and to the holding of a number of social functions.

It has always been traditional with the Kings and Queens of England, and indeed with the members of the Royal family, to share as far as possible the life of the English people, to mix with them, naturally within certain limits, and to take a personal interest in their sports and pleasures. This is, however, only one side of their manifold activities, and not the most important. They make it part of their duty to be present at the opening of all sorts of institutions connected with the general welfare of the people, to attend exhibitions whose object is the furtherance of trade and commerce, to lend patronage to all

sorts of charitable schemes and philanthropic organizations to assist the poor and needy, and, in short, to do everything within their power to promote the general happiness and prosperity of the country at large.

Now one of the multifarious social duties of the Sovereign, and probably one of the most arduous and uninteresting to him, is the holding of levées and drawing-rooms.

In the United States of America every American citizen has the right to be presented to and to shake hands with the President, this being apparently one of the visible expressions of the democratic spirit of the Constitution, under which every man and every woman is supposed to enjoy equal rights and equal opportunities. In England, likewise, every subject of the King has, theoretically, the right to be presented to his Sovereign, with, however, certain restrictions which limit the number of those presented to a comparatively few. Firstly, the person to be presented must be introduced by a person who has been previously presented; secondly it is necessary for civilians to wear Court-dress and for ladies to wear a dress of a



Our Village *(Illustrated)*

By Mary Russell Mitford

Compiled, with Notes by T. YAMAZAKI

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228 頁

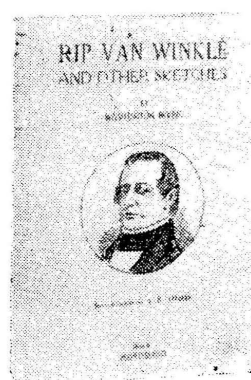
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WASHINGTON IRVING

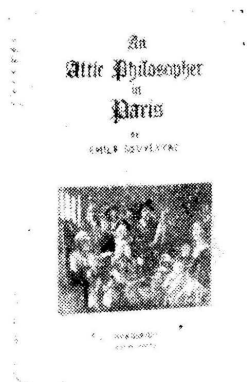
RIP VAN WINKLE AND OTHER SKETCHES

Edited, with Notes by R. TANABE

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Rip Van Winkle. — The Spectre Bridegroom. — The Legend of Sleepy Hollow. — Legend of the Moor's Legacy. — The Governor and the Notary. — The Adelantado of the Seven Cities.



An Attic Philosopher in Paris

BY

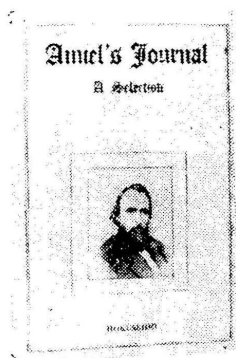
Émile Souvestre

Edited, with Notes by R. TANABE

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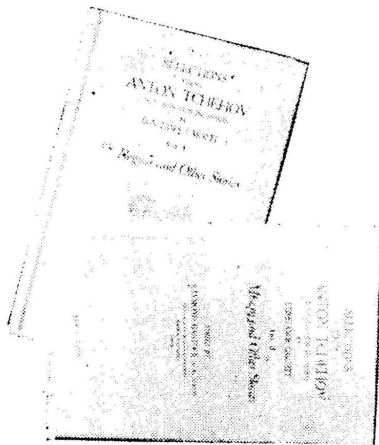
AMIEL'S JOURNAL

(A SELECTION)

THE JOURNAL INTIME OF
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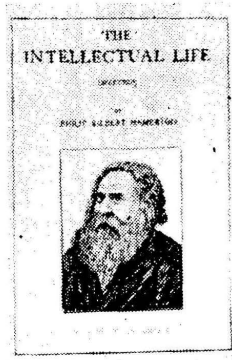
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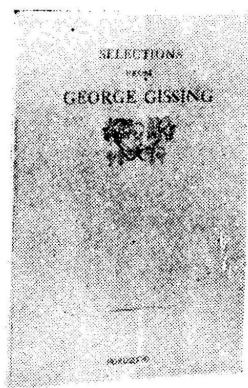
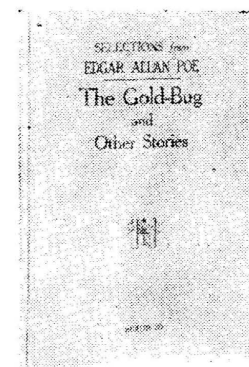
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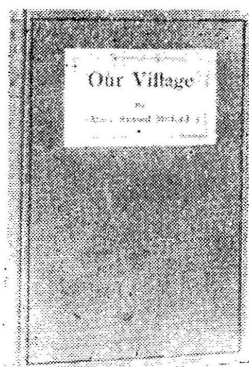
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Our Village *(Illustrated)*

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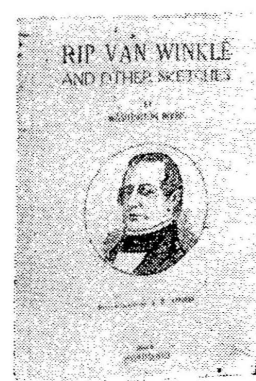
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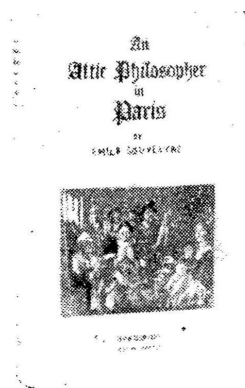
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BY

Émile Souvestre

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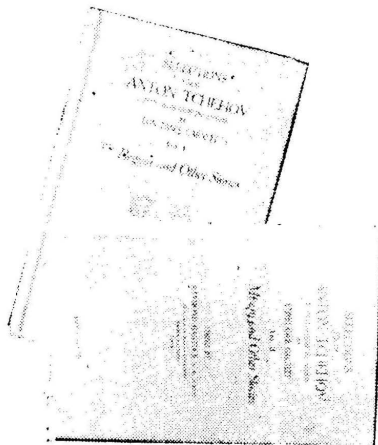
AMIEL'S JOURNAL

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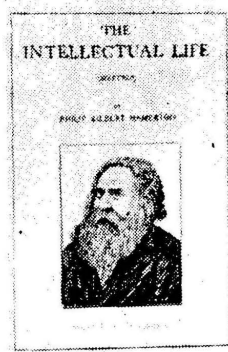
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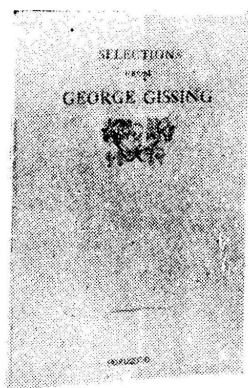
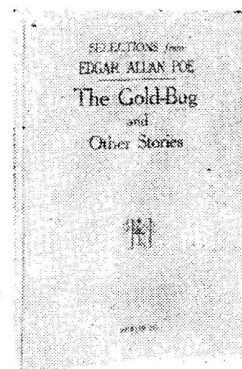
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The Raven.



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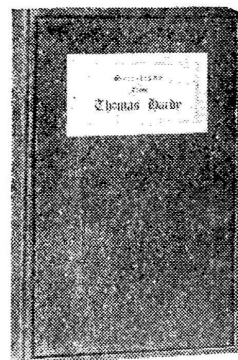
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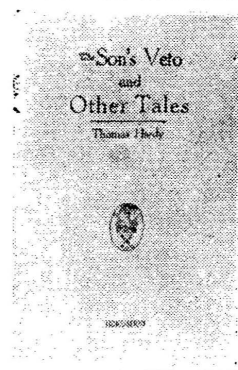


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The Son's Veto. — For Conscience' Sake. — To Please His Wife. — Enter a Dragoon. — The Three Strangers.



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The World Before Man

Being

Book I of 'The Outline of History'

The Making of Man

Being

Book II of 'The Outline of History'

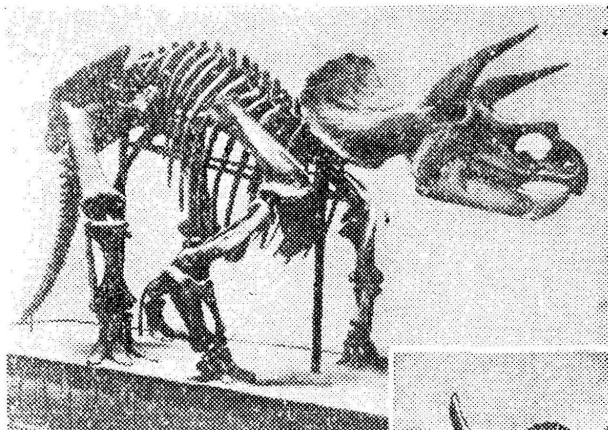
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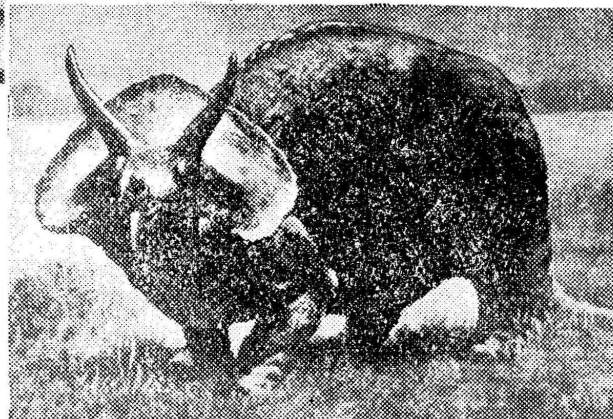
huge reptiles returning to a whale-like life in the sea. *Pliosaurus*, one of the largest Plesiosaurs, measured thirty feet from snout to tail tip—of which half was neck. The *Mosasaurs* were a third group

of great porpoise-
like marine lizards.
But the largest and
most diversified



Triceratops in its
Native W

group of these
Mesozoic reptiles
was a varied group
known as the *Dino-
saurs*, many of
which attained
quite enormous
proportions. In
bigness these
greater Dinosaurs
have never been ex-



The reconstructed skeleton of a great
herbivorous horned Dinosaur, Tricera-
tops prorsus, at the Natural History
Museum, London, and the reptile as
it was in its natural state. It was a
reptilian parallel of the hippopotamus,
but with three rhinoceros-like horns.

ceeded, although the sea can still show in the whales
creatures as great. Some of these, and the largest
among them, were herbivorous animals; they browsed
on the rushy vegetation and among the ferns and

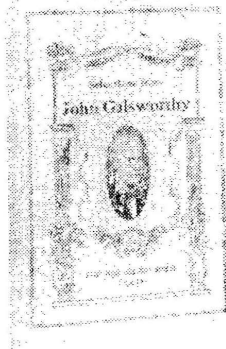


SELECTIONS FROM KATHERINE MANSFIELD

Compiled, with a Preface
By **Raymond Bantock B. A.**

上製 定價 1 圓 送料 6 錢
161 頁

Preface:—KATHERINE MANSFIELD who died in 1923 at the early age of 34, is the greatest English writer of short stories. She is as yet practically unknown in Japan. Her work has been profoundly influenced by the art of Anton Tchekov, the great Russian author of short stories. She has applied to English life the same methods of character drawing that he applied to Russian life. No writer has succeeded better than she in depicting the subtleties of modern English life and character. She is above all an exquisite artist, and her stories will become classics in English Literature.



Selections from John Galsworthy

Compiled by **Y. NIITSU**

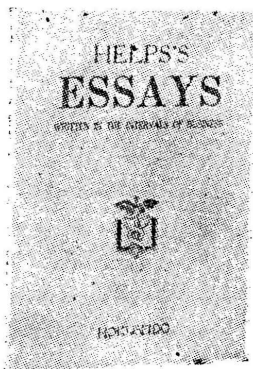
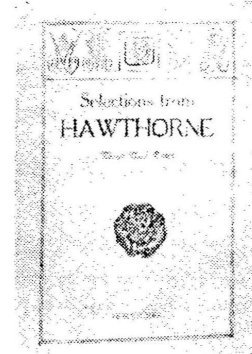
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A Fisher of Men.—Courage.—Compensation.—A Parting.—The Neighbours.—Once More.—Justice.—Magpie over the Hill.—Evolution.

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HELPS'S ESSAYS

written in the Interval of Business

(WITH NOTES)

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THE SEXTON'S HERO AND OTHER TALES

By Elizabeth Cleghorn Gaskell

With an Introduction and Notes by

四六判上製 A. STANTON WHITFIELD
80 錢 送料 8 錢 B. Litt. Oxon., E. R. Hist. Soc.,

Mrs Gaskell was the earliest of the first-rate English women writers who became tellers of short stories. This singularity alone should make it worth while to examine her work in this field. In her short stories and long short-stories (she wrote few novelettes) are many details and delicacies of work that seem worthy of notice. In the art of describing what she sets out to describe she certainly has, at her best, no superior, and she does this with a dispassion and aloofness which are neither heartless nor cold. She has never become a cult and no fuss is made about her. We do not fuss over our friends, and Mrs. Gaskell is a companionable author and as such she will always be loved. Quietly and unobtrusively she added her little store of emotional insight to the patrimony of mankind.

INTRODUCTION—THE SEXTON'S HERO—THE SQUIRE'S STORY
—THE MANCHESTER MARRIAGE—THE HALF-BROTHERS.

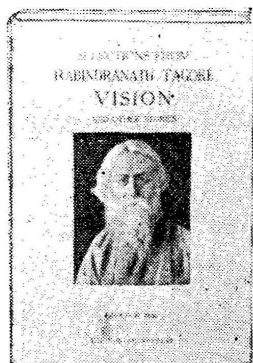
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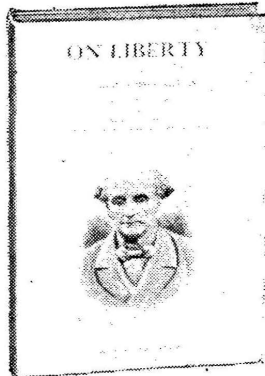
Rabindranath Tagore

Vision and Other Stories

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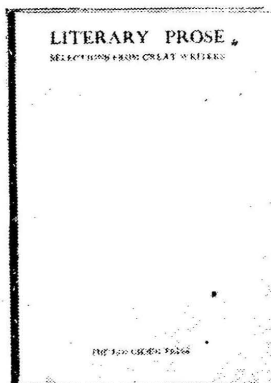
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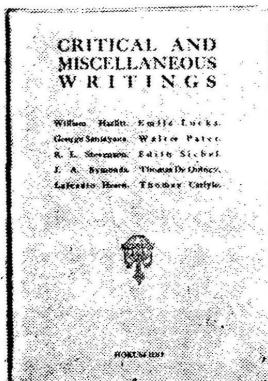


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本書は高級の論文を集めたものであります

William Hazlitt, R. L. Stevenson, Walter Pater, Edith Sichel, George Santayana, Lafcadio Hearn, John Addington Symonds, Thomas De Quincey, Thomas Carlyle 等.



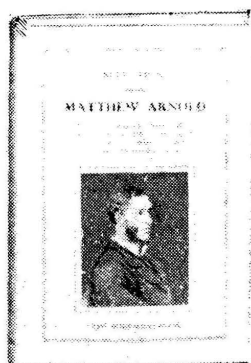
**Some Prominent Chapters in
SIR WALTER SCOTT'S
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Edited with Notes

By YONESAKU OTAGIRI

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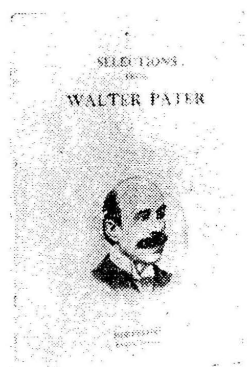
スコットの大作から總て八章二百頁を抜き、間に所々省略せられた廿九章は十行内外の英文に書き縮めて筋だけを通るやうにしてある。卷末には詳細親切なる註を添へてある。又綺麗な挿繪も數枚入れてある。



**Selections from
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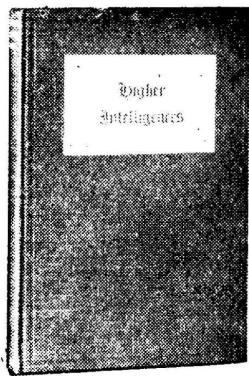
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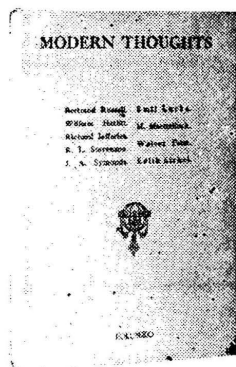
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William Hazlitt, Walter Pater, John Addington Symonds, Heloise, Pater-Abelard 等八章の名文を集めたものである。



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English Verses

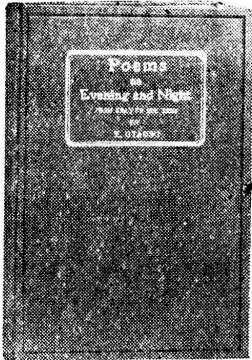
Their Forms and Names

with Notes and Comments

BY R. ISHIGURO

130 頁 上製
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英語青年批評——英詩六十篇に詩學用語を交互に排列して technics と詩の實體とを並行して教へてゆかうといふ仕組み technics には一々 Greek の origin から説き起してあり、同書中の實例に refer してある。詩中の難語には要を得た notes がある。要するに、如何にも石黒氏の著らしい親切な適切な本である。詩學用語を主とした英詩の教科書としては(参考書としても)本書一冊あれば専門家でない限り先づ十分であらう。

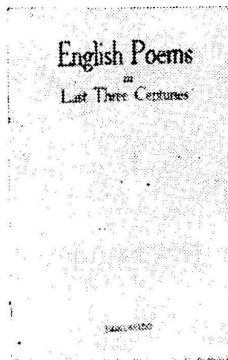


Poems on Evening and Night (From Gray to Our Time)

Edited with Glossarial Notes by Y. OTAGIRI

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黄昏には人の心は總て嚴肅になる、眞面目になる、深刻になる。人一倍に敏感な詩人が、此時の感激に歌い出でたる自然の魂の聲十五、或者は之れに無常を觀じ、或者は之に潑刺たる創造の色を見る、或者は古傳説に乙女の純なる念願を偲び、或者は友の情けに去にし日の面影を追ふ。病苦に負けじ魂の勇壯を歌つてゐるものもあれば、夜半の暴風雨に大自然の威力を讃嘆してゐるものもある。さりとてその生活境遇思索に應じて特殊の趣を示しつつ、相集成して一卷となり、グレー以下現代まで英國詩人の思想感情を鳥瞰的に表してゐる。一詩人毎に一詩を取り、小影、評傳、詩、韻律の四項に分けて其順序に列べてある。詩の本文には、難澁の字句に星點を施し、卷末に註釋のあることを示す。各詩の韻律は、編者の最も骨折つた部分で、韻脚の分切、長短抑揚は從來用ゐられて居る制規の記號に依つて表し、變格其他特に注意すべき點は、其都度一々術語を以て小註を施し、術語は卷末に於て詳しく説明せられてゐる。卷末の註解は詩中の字句の註釋と韻律法の術語の説明と混交して A B C 順に排列してあるから字句の註釋と韻律法とを一緒にした小字典のやうなものである。



ENGLISH POEMS IN LAST THREE CENTURIES

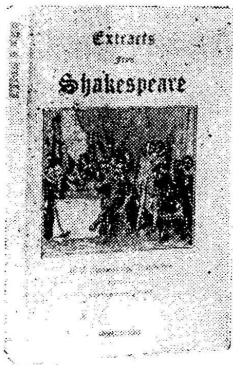
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Thomas Gray, Robert Burns, Thomas Moore, William Blake, Lord Byron, Percy B. Shelley, William Wordsworth, John Keats, Henry W. Longfellow, Alfred Tennyson, E. B. Browning, Dante G. Rossetti, Christina G. Rossetti, William B. Yeats, Arthur Symonds, Walter de la Mare, John Masefield.

Five Short Plays Edited by A. Miyamori

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THE MERRY MERRY CUCKOO	Jeannette Marks
THE BISHOP'S CANDLESTICKS	Norman McKinnel
THE LOST SILK HAT...	Lord Dunsany
WHERE THE CROSS IS MADE...	Eugene O'Neill
THE THRICE PROMISED BRIDE	Cheng-Chin Houng



Extracts from SHAKESPEARE

With Synopses and Illustrations

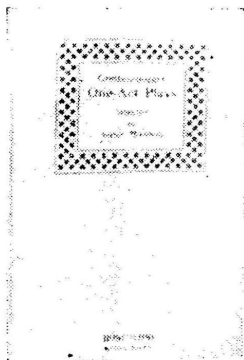
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ASATARO MIYAMORI

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本書は各章の巻頭に各其筋を述べ、次に本文を収めてある又各章毎にそれぞれ舞臺場面の寫眞を入れてある。一冊にしてよくこれだけのものを収めたものは外國にも珍らしい。沙翁研究者、英文學研究者の眞に机上の友とすべき良書である。

A SKETCH OF WILLIAM SHAKESPEARE (*by Sir Sidney Lee*).—Julius Cæsar.—As You Like It.—Romeo and Juliet.—Twelfth Night; or, What You Will.—King Lear.—King Henry IV.—The Merchant of Venice.—The Tempest.—Othello, the Moor of Venice.—King Richard III.—Macbeth.—A Midsummer—Night's Dream.—Hamlet, Prince of Denmark.



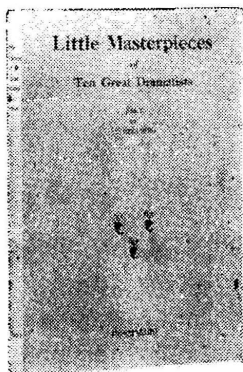
Contemporary One-Act Plays

Selected by Asataro Miyamori

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英學者にして劇評家たる宮森先生が英米の一幕物中、我學生に最も興味あるものを撰び編纂されたものであつて作者はいづれも歐米一流の大家である。

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It needs must wither:—I'll smell thee on the tree.—
[Kissing her.]

O balmy breath, that doth almost persuade
 Justice to break her sword!—One more, one more.—
 Be thus when thou art dead, and I will kill thee,
 And love thee after:—One more, and that's the last:
 So sweet was ne'er so fatal. I must weep,
 But they are cruel tears: This sorrow's heavenly;
 It strikes where it doth love.—She wakes—



Othello.

Des. Who's there? Othello?

Oth.

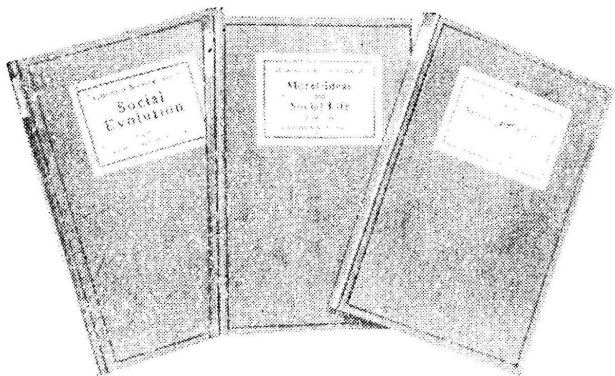
Ay, Desdemona.

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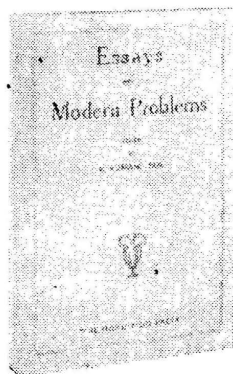
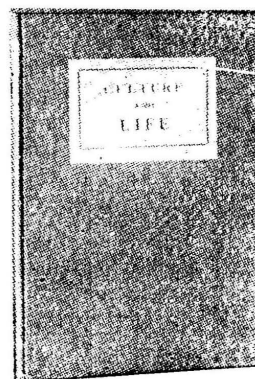
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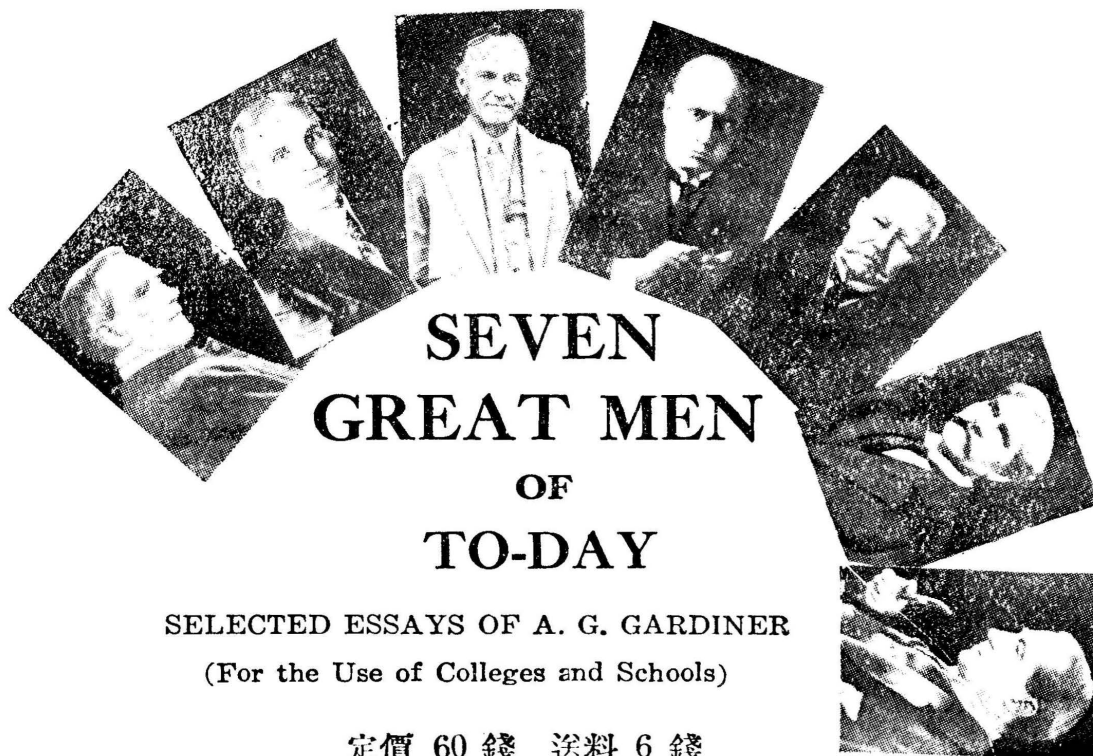
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Y. I.



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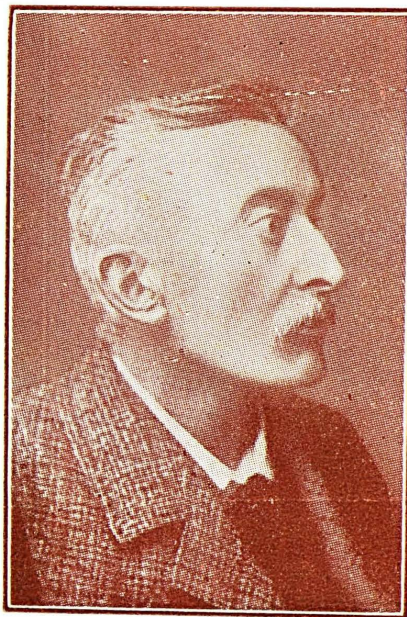
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子弟のそと家出譯英

TRANSLATED FROM THE JAPANESE

BY

GLENN W. SHAW

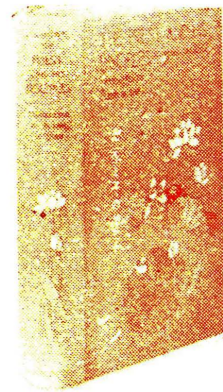
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氏が獨得の技は翻譯の精緻巧妙な點であつて、一度氏の翻譯を原文と對照するものは其の一語一句も最後の落着きを得ざるものが無いのに驚く。又如何にして斯く忠實に原文の心持ちばかりでなく形までも移し得るかを驚異とせぬ者は無い。實に氏の翻譯は和文英譯の範例として天下第一品と稱すべきである。

創作界の天才倉田百三氏の心血、翻譯界の鬼才グレン、ショー氏の努力、兩才の共鳴、文情の融合、筆致の呼應、苟も藝術の秘義を知らんとする者は必ず本書を友とせねばならぬ。既に原著を一讀したるものも然らざるものもこの流麗なる英譯を一讀すべきである。装幀印刷等未だ他に類を見ざる優雅極まるものである。



グレン、ショー氏の日本に對する同情と理解、日本文學の愛好と眞實の日本を西洋に紹介せんとする熱誠とは既に普く人の知る所である。更に

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During the nearly three years that have elapsed since the stereotype plates of this book were destroyed along with the wealth of lives and property devoured by the earthquake-kindled flames that swept over Tokyo during the first three days of September, 1923, several interesting things have happened to it.

Last year it was retranslated into Dutch and published in Holland, where it was received with interest,

The year before, in France, it fell into the hands of Romain Rolland, who at once wrote to Mr. Kurata, asking permission to publish it in French. Permission was given, but whether a French translation has yet appeared, I have never heard.

Meanwhile people in Japan have gone on comparing it sentence by sentence and word for word with the original, and two further inaccuracies in translation have kindly been brought to my notice. Availing myself of the opportunity offered by the present resetting of the type, these I have corrected. All other faults, I have left as they were.

That the book has justified its existence, I am glad. There seems to be something in it that appeals to a good many people both in the East and in the West.

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「藤十郎の戀」は天才劇作家菊池寛氏の傑作として有名なものである。元祿の名優阪田藤十郎が、藝術のために人妻を遊び、その女を遂に死に至らしむる悲劇である。この傑作のほか父歸る、奇蹟、屋上の狂人、敵討以上（恩讐の彼方に）等の英譯である。

原作者の心血と英譯者の努力、文情の融合と筆致の呼應、一度ショー氏の英譯を一讀した者は如何にしかく忠實に原文の心持と其形までを移し得るかを驚異させぬものは無いであらう。既に原書を一讀したものは勿論、然らざるものもこの流麗極りなき英譯によつて眞の文致を味ふべきである。また本書は西洋人への贈物として最も適當なものである。

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—*The Observer*, reviewed by Mr. Hune Gregory.

“Indeed the West might learn something from these wonderful little dramas, loaded as they are with significance, beauty and great art. If there are more Japanese dramatists like Kikuchi Kwan, Japan has reason to boast of her modern drama. Nor has she anything to learn from Bernard Shaw and John Galsworthy.”

—“*Morning Post*.”

Highly appreciative reviews on the book have also appeared in

“*Times Literary Supplement*”, “*Daily Telegraph*”, “*Manchester Guardian*”, “*Sunday Times*”, “*Fortnightly Review*”, “*Nation and Athenaeum*”, and “*Spectator*”, etc.

BY FUTABATEI SHIMEI
Translated by GLENN W. SHAW

明治文壇の先驅者故二葉亭は同時に一世の痛快兒であつた。『文藝』は男子一生の事業とするに足らず』を呼號して、印度洋上に客死する迄彼の一生は大きな一つの時代史である。彼の惱みは直ちに時代の深い悩みであつた。其名作『その面影』は夙に英米の文壇に紹介され、好評噴々たるものがあつた。『平凡』はまた彼が掉尾の名作であり、同時に精神的自叙傳とも云ふべきもので文學者愛好の良書である。

英譯者シヨール氏は『出家とその弟子』『藤十郎の戀』等に於て既に内外に定評あることは今更贅言するまでもない。而も原著者は人も知る我翻譯界稀有の大恩人である。この人にして今この英譯者を得る實に興味深い事實といはねばならぬ。敢て薦む。



英譯
平凡

(刊 新 最)

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尙紅蓮氏の英譯『平凡』

井 上 勇

昭和2年9月5日「報知讀書案内」より

大阪の外國語學校に尙紅蓮と名乗る英語の教師があつて二世八雲だなど騒がれてゐることは知つてゐた。そして最近では同氏の菊池寛戯曲集の翻譯が英國で騒がれ、倉田百三氏の『出家とその弟子』の英譯がロメン・ロオランの眼にさまつて賛歎の聲が送られた事も知つてゐる。サダヤツコが古今まれに見る大藝術家だつたりする歐洲のことであるから、作そのものの評價がどれだけ正しいかは別問題としてグレン・ジョリ氏の筆がどの點まで日本語をこなしてゐるかは翻譯といふものでしばらく飯を食つてゐた自分には多少の興味ものであつたが、日本語で讀めるものを何を苦んで横文字でといふ横着心からついぞ尙氏の英文譯なるものを手にさつて見たことがなかつた。

が、今度偶然の機會で同氏の最近の譯『平凡』Mediocrity を手にしたので好奇心に驅られて處々原文と對照してみても驚いた。一體文脈を異にする二つの國語をこれほどまでに逐字譯にして、しかも破綻を示さない事が尋常普通人の仕事で出来るであらうか。自分はその道で多少の苦勞はして來てゐるため、人よりは少しは深くいはゆる翻譯者の苦心を理解することが出来るさ自信してゐる。全くこんな正確な譯は一寸珍らしい。

一例に原譯兩文を對照して御覽に入れる。先づ三十六章に『前にも斷つておいた通り、私はかつて眞劍に雪江さんを如何かしようと思つたことはない、それは決してない。度々怪しからんことを想つて人知れずそれを樂しんで居たのは事實だけれど、勸業債券を買つた人が當籤せぬ先から胸算用をする格でほんの妄想だ。が、たれも居ぬ留守に一寸入らつしやいよ、さ手招きされて、驚破こそ思ふ拍子に自然と體の震ひ出したのは、即ち武者震ひだ。』といふくだりがある。

As I have already positively stated, I never had had any real intentions toward Yukie San. Absolutely none. I took pleasure secretly in thinking improper things many times, that is true, but as in the case of a man who buys hypothec debentures vainly planning how he will spend his winnings before he has any to spend, mine were empty dreams pure and simple. But, when with everybody away I was asked to come in and beckoned to the involuntary trembling of my body at my first surprise was the tremor of a soldier going into action.

さいつた調子で譯してある。少々くどい位に丁寧である。元來同氏が今まで手がけた菊池寛、倉田百三兩氏にしても二葉亭にしても、その文章は歐文脈を多分に取入れたもので譯するには平易であらうが、かうまで克明な翻譯は歐文の日本譯には少ない。二葉亭位のものであらう。森博士だつて翻譯には随分大膽であつた。この點なほ氏の翻譯は十分以上に信頼が出来る。

自分は翻譯者として氏の前に汗顔に堪へない位である。

From “Times Literary Supplement”

(London)

(November 10, 1927)

MEDIOCRITY. By FUTABATEI SHIMEI. Translated from the Japanese by GLENN W. SHAW. 7½ × 5½, xvii. + 195 pp. Kanda, Tokyo: Hokuseido Press.

Mr. Glenn Shaw, who is favourably known in Japan as a devotee and translator of the modern literature of that country, judiciously introduces “Mediocrity” with an account of Futabatei’s career—a singular one. Futabatei was originally a nationalist who studied Russian for his country’s advantage in emergency, but Russian literature transformed him into a “library socialist” without means, and duly into a novelist and journalist. “Mediocrity” and his other works are considered the first real display of modernism in Japanese literature. His book is a strange medley of fineness and coarseness, photographic detail and mental posturing, which is not always seen in its original effect through Mr. Shaw’s literal versions: when, for example, the novelist is made to say, “My friends bantered me, saying that I was a big sea-ear at home and a little corbicula abroad, and I was grieved and often cried, but it was all true,” our sympathetic tears refuse to flow. Admiration is due to the Tokyo publishers, who have printed the book with uncommon correctness and proportion.

●英語青年評——「出家とその弟子」「藤十郎の戀その他」と重ねて來た Shaw 氏の譯筆は本書で益々冴えて來たやうに思ふ。原文の持つてゐる一種の戯作者氣分といった味が英語にもよく浸み出てゐて知らず知らずわれ等を明治四十年頃の文壇に引入れてゆく。立派なものである。しかも Shaw 氏はこれを sentence for sentence に譯したと言つてゐる。そして、成程その通りである。よく名文として引かれる、或る夜犬の仔が門内へ迷ひ入るさころの譯文など一分の隙もない。Shaw 氏は卷頭十八頁に亘つて、明治文壇と二葉亭の位置を書いてゐる。これもよい。倉田氏の作で日本現代の宗教文學、菊池氏の作で現代劇を紹介した Shaw 氏が明治文壇の主流の一つである二葉亭を發見したのは嬉しい。Aston, Chamberlain 等によつて今迄歐米に紹介された日本文學は明治以前のものであつた。最早それ以後の日本文學の紹介者が出てよい頃である。それには當今わが Shaw 氏が第一人者たることは誰も否まれぬことと思ふ。

Reviewed for "The Japan Advertiser"

By Hugh Byas

Mr. Glenn Shaw, whose vigorous translations of Kurata's plays have been a service to literature, now publishes, through Hokuseido, an English version of Futabatei's "Mediocrity." Not the least of Mr. Shaw's merits is that he brings author and reader together with a critical-biographical introduction which really introduces. From the admirable compact sketch prefaced to the present volume we learn that Futabatei was one of those near-geniuses, predestined to unhappiness, George Gissing being the pre-eminent example, who win unvalued laurels in a field they despise. It was his "vain ambition to play an active part in the international affairs of his country and his ironic fate to be set down a litterateur." When he died at 45 he was the Petersburg correspondent of the Asahi. He felt that his life had been a failure, yet he was the author of the first really modern novel in Japanese literature, the maker of the earliest and the best translations from the Russian, and the most powerful influence in the development of the style of writing known as *genbun-itchi*, that adaptation of the spoken language which today is universally used in the books, magazines and newspapers.

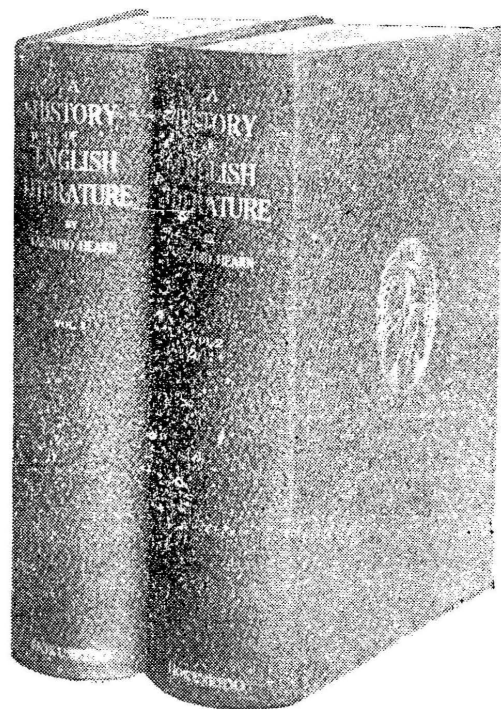
Why I should advise anyone to read this book I do not know. It will certainly not amuse, and amusement is what novel readers want. Yet if Futabatei does not see life whole he sees it steadily, and the acrid sincerity of the book redeems it. The man fights with life and is defeated but he goes down bloody but unbowed. Reading it, we see that Futabatei's reputation is not an accident. All his characters are solidly-drawn, four-dimensional human beings, the fourth dimension in this case being soul, or the quality of being alive. The reader will not soon forget "Mediocrity."

小泉八雲

(内容見本五錢
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英文學史

全二冊



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世界的不朽の名著!!!

本書はゴス及びガーネットの英文學史、テーヌの英文學史と併稱すべき名著であつて、文豪ヘルンが數年間に亘り東京帝大でなした講義である。

ヘルンが文學に對して一種獨特の鑑賞眼をもつてゐたことは既刊數卷の文學論に與へられた英米文壇の批評によつても明白である。それは創作以外に彼の一生にとつての價值ある一大業績となつてゐることは云ふまでもない。而かも日本學生の爲めに深く東洋人特有の心性を洞察して適切なる注意と、鋭敏なる理解を傾倒し、殊にまた隨處對照を日本文學に取り、日本の事情を背景に置いて、論述してゐる點は、本書を描いて英米出版のいかなる文學史にも其例を見るこゝが出来ない。

今まで公開されたことのない此の不朽の生命をもつ大英文學史を弊堂が始めて世界の文壇に提供し得たことは實に弊堂の光榮であり、誇りであり、又英學界に對する一大貢獻であるを信するのである。

この書は英文學の源頭より説き去り説き來つて十九世紀の結末に及べる彪然たる大部のものであるから、二卷とし、アングロ・サクソンより十八世紀の終りまでを上卷に、十九世紀とアメリカ文學史を下卷としたものである。

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- ▲ヘルン先生遺族より——「豫想より數等以上美しき大冊なるを見ては是單に貴下の御努力の賜に是に對し衷心より感謝を覚え居候、斯の如き壯麗なる書籍の出現は實に日本出版界の譽なりと存候。
- ▲帝大市河博士——ヘルン英文學史は立派に出來た、永く研究室に保存して學生に讀ませたい。
- ▲澤村帝大教授——「……今度北星堂から出版された「小泉八雲英文學史」は中々立派に出來て居る、同じ英米の出版物の間に位して少しもそん色がない……（中略）じゅんじゅんたる如何にも師父らしい言葉は、日本の學生の一方に凝り固り易いへきに對して最も適切な忠言であると思ふ。ヘルンが日本の學生に對し、釣合のされた至極穩當な英文學の概念を授け、進んでその好學研究の心を刺激しようとするのがこの英文學史の講義である。初めて英文學を研究しようとする日本の學生に對するイントロダクションとしては誠に適當なかつ讀んで甚だ面白い書物である。（帝大新聞）
- ▲ブランデン教授——「後世に名を残す名著は著作者の努力ばかりでなく、出版者の努力も亦最も必要である。出版者の努力如何によつて名作も詰らぬ小冊子となつて葬られて仕舞ふ。北星堂は日本に於けるハーンパブリシヤとして後世に記述さるべき書肆であらう。ハーンの英文學史も亦その名に背かない不朽の書である。
- ▲ウェトモア夫人より（夫人は文壇ではエリザベス・バイランドで通つて居られる、非常な日本引蟲な人であつて、一昨年来國に於て排日問題が起つた際、怒つて永年住み馴れたワシントンを捨て、日下ジュネーヴに住んで居られる）——「…… so beautiful a form, both binding, paper, and typography…… I am extremely grateful for such a treasure to add to my library……」
- ▲大谷廣島高校教授——「……小泉先生講述英文學史御出版と知り蔭乍ら喜悅致居りしところ此度實物を拜見し、紙も印刷も裝釘も誠に結構に

て外國出版のものに優るとも劣る處なく立派なものに候。屹度大々的好評を博するものと信じて疑はざる處に候。

▲米國バーネット氏——堂々たる立派な本である、米國で出版された文學論以外にかくも大部の原稿が未だ發表されてゐなかつたことは實に不思議である。アメリカにはヘルンの愛讀者が非常に多いから確に高評を博することゝ思ふ。殊に友人であつたミチェール・マクドナールド氏が存命であつたならこの本を見てごんなに喜んだことだらう……」

▲日高早大教授——嘗て先生を英文學教授として迎へ、先生の最後の而も英文學史の講義を聽いた私達は此書の御發行を誠に嬉しく懷しく感じます。同時に斯くも印刷に、紙質に、裝幀に日本の出版界に多く見ざる程に、更に歐米の美本に比して、遜色なき程に立派な英字本として出版せられたことをうれしく感ずるのであります。先生が私達に與へられたあの美しい詩的な、音樂的な言葉と其豐潤な内容とは今も尙胸に生きて、英文學研究の燈明となつてゐるのですが、今其美裝出版せられた佛に接しますと、一層教壇の先生が眼前に蘇られて、一字一句生きた言葉となつて響くのであります。先生の英文學史の講義は必しも事實の詳しきを傳へてゐませんけれども、世に多くある單なる學究先生の著書と撰を異にし、先生特有の詩人的、閃光的な鑑賞力、洞察力に依つて、英文學史の要所々々を深く強く摘發し、更に其を通して文學研究に、光と熱と力とを與へてくれるのであります。私は此意味に於て先生の講義に感謝し、更に今回其美本となつて發刊せられたことを祝し、感謝するものであります。

▲南日富山高校長——ヘルン遺族としても門下の人々も立派な遺書の刊行を見るにつけて今更懷舊の情に堪へぬことゝ存じます、之につけても日本の英學界のため斯かる良著の刊行に盡されたる貴店の御努力に對し感謝申し上げます。

▲入江祝衛氏——今回の御出版は唯に日本の文化に對するのみならず世界の文化に對する一大貢獻であります、丁度御發表の頃は例の一圓全集物が洪水のやうな勢を以て漲りつゝあつた時でありました、私は其時私の小さな書齋の中で御送り下ださつた見本を讀み乍ら北星堂の此二冊

の出版は今回のありさあらゆる全集物を総合したよりも一層多く日本の文化に寄與する所があらうと考へたのである……此度の御出版は世界に對する日本の名譽であり、日本國民は貴下に御禮を申上げねばならぬ程のものと思ひます。

▲英語青年（福原東京高師教授評）——北星堂主中土義敬氏が異常の努力を拂ひ犠牲を費して、小泉八雲の文藝と學問を後代の日本の學生の爲に残さうとする心得は感謝さるべきものである、又北星堂を助けて、之の業を完成せしめようとする田部、落合、大谷その他の諸氏の名は、八雲文獻の蒐集に不斷の盡力を惜まない市河博士などの名と共に、日本に於けるハアン復活の功勞者として銘記さるべきものであらう。今度の「英文學史」は二冊本の上巻であるが、ハアンの東京帝大に於けるその講義 Sept. 1900—March 1903 に亘るものゝ前半を上梓したものである。……（中略）。中世紀の物語傳説を語るに當つて中世紀そのものゝ説明から詳しく面白くしてかゝり、エリザベス朝の散文に Spanish influence があることを一々例を上げ原を正して解説してゆく條などは讀んでいつて肩が凝らないばかりでなく、その親切そのものに觸れる氣がして良い氣持である。常に日本の文物と比較して理解を深めようとし、常に機會ある毎に面白い episode を引き出して、英國人の常識に親しませうとするなどは別に日本人の爲に講じた英文學史である事を深く感じしめる。……（中略）。十八世紀を Pope の時代と Johnson の時代とに分けて、それを詩歌、歴史、隨筆、小説、戯曲革命文學などに項を改めながら叙述してゆく行文は賞嘆を惜まないものである。……（中略）。又彼は常に Tennyson, Swinburne を比較に出して、彼の扱つてゐる時代と彼の時代の新文學と對照するのが癖である。これは、もつと新しい現代を知つてゐるものには不滿であるかも知れない。しかし、やさしく丁寧に、嚙んでふくめるやうに教へてくれる事は、彼の身上であつて、最も又この講義の美點である。英文學の歴史を一通り知りたいと思ふ人に、何よりもいゝ参考書であり講義であることの價値はむしろ一層高められてゐるさいつてもいゝ。……（中略）。

▲木村毅氏（讀賣）——ヘルンの英文學史は何んと言つても面白い、この姉

妹卷「文藝解釋」上下「人生と文學」「詩の鑑賞」などは、アースキン教授の校訂でアメリカから出版され絶大の好評を博した。芥川龍之介氏も大學を出たての頃、ある雑誌の頁書の推薦に右の四冊を舉げてゐた。それは吾々日本人に取つて有益な許りでなく、歐米の文藝愛好家をも益したので、あちらで出た文藝入門や文學概論に之等の書の好評を讀んだ事は一切でない。... (中略)。所が此英文學史だけは原稿が纏めてアメリカへ行つてゐるのに一向出版されないと聞いてゐた。ところが今度北星堂の手に依つて立派な出版を見た事は何といても歡びに堪えない。何しろ浩瀚な書だから私は今漸くエリザベス文學の所まで讀んで來たのだが英文學專攻でない私達に、チョーサー以前がかくも興味深く且つ分りよく讀めた事は非常に有難かつた。

The Times Literary Supplement

August 18, 1927, says on this publication:— “This great volume (and it is only Volume I.) of Hearn’s lectures at Tokyo Imperial University has been made up solely from notes taken by Japanese hearers; but the sweep of the discourse more than justifies the piety that has preserved it. Few lecturers in English, in England, can afford to leave this tribute from Japan unstudied. Hearn was, of course, at an unfair advantage: he lectured to children uncultured in English alone, full of native literary subtlety for him to build upon. But the genius with which he grafts English literature upon Japanese culture and mythopœa is an example to all lecturers and teachers in the art of finding the soil for the seed and the seed for the soil. The volume is worthily produced and printed, and bound by craftsmen who care for their work. There are people in Japan who keep alive the flaming devotion of Hearn’s educational work.”

Reviewed by The Japan Advertiser

June 12, 1927

The enterprising Hokuseido press, is making a reputation as specialists in the works of Lafcadio Hearn..... Hearn

was a conscientious professor. Every sentence is directed to the listener, and the whole work is framed so as to reach the audience of Japanese students whom Hearn had before him. The student should be able to understand every sentence in it.....

The book seems particularly suited to serve the purpose for which it was designed, that of giving Japanese students a clear, well-proportioned account of the development of English literature. The format is good. It is large, dignified volume, printed on good paper and light to handle; the type is attractive and the high level of accuracy attained is very creditable.

▲報知（生駒翔翔氏）—— ハーンの講義は、かつてノートを持つた事がなく、教室を縦横に歩きながら口述するのを常としたが、この一卷を讀んで見るに、行文の明快ちよう達にして含蓄と詩味に富む處、さすがに一代の文豪たるに恥ぢないのである。收むる處初期時代から十八世紀までに及び、特にアングロ・サクソンの英國占領以前、北歐民族の文化史的價值を論じ、宗教、思想文學上の立場を解説し、得意の神話、傳説上の考察を加へて、英國初期の文學を論ずるあたり、ありふれた英文學史とは全然行き方を異にして居る。.....(中略)。この書は一般文學史が、著名な大家と、その作品のこう概を年代的に羅列するのとその選を異にし、時代と人物の關係、各民族間における思想文學の双關的傾向等を背景として作者を論じ、作品の傾向價值を論ずる處、著者独自の方式といふべく、——讀者は各作者と、その傑作の價值とを總括的に知らんとするには本書は絶好の指針である。紙質、製本、裝釘共に間然する處なく、日本でもこんな立派な英書が出来る様になつたことは、我國出版界のために喜ぶべきことと思ふ。

異色ある英文學史

ラフカディオ・ハーンの態度

生駒翔翔

(3. 1. 5. 報知)

イングランドやスコットランドでは、亭主が病氣か怪我をした場合の外は、細君の金で衣食することは、紳士たる資格を失ふ者させられて居

た。しかるにトマス・カーライルは、エジンバラ大學を飛び出してから、田舎の教師をしてゐる内に、金持の娘と結婚し、七年間その細君に養はれながら、専念文學を研究し、つひにロンドンに乗り込んで、一躍大文豪になつてしまつた。かくの如きはイギリスの社會的意識に背くもので、細君としても名聞上非常な危険をおかしたのであるが、隱忍してよく夫の大成を助けたのは感心である。

これはラフカヂオ・ハーンの『英文學史』(英文)第二卷カーライル論中の一節であるが、私はこの説に一種の興味を感じると共に、この七年間が、決して彼れにとりて平和な愉快な時代でのみあつたとは信じない。彼れの妻は才色兼備の賢婦人で、彼れを敬愛してはゐたが、いろいろな問題で、彼れと衝突し、彼れの研究を妨害した様な事はしばしばあつた。ソクラテスの妻は無智な悍婦だから、その犯罵は大哲の耳に、蚊の鳴く程にも感じなかつただらうが、カーライル夫人の議論癖は、少なからずその夫を悩ましたであらう。それを忍んで七年間、鳴かず飛ばず研究を續けた彼れの努力には、近代人の及ばない處がある。著者がその點について何等言及する處なきを惜む。

著者の英文學史は、私がかつて第一卷を讀んだときに述べた如く従前の列傳體形式を蟬脱し、先づ一時代を指導した巨匠數名をらつし來り、その周圍の空氣傾向を説き、系統的に英文學の進轉の迹を講述するのである。彼は十九世紀の英文學を説くに當り、ヴィクトリア以前と、ヴィクトリア時代の二期に分ち、前期の詩人にはウオーズワース、コールリツヂ、ソーシー、バイロン、シェレー、キーツをあげ、小説家にはスコット、リットン、ヂツケンス、サツカレー、散文家にはマコーレー、カーライル、デ・クエンシーを選び、その特色、流派等を解説したる後、第二流以下の作家についても、尖鋭なる論評を試みてゐる。

後期時代に入りては、先づ詩宗テニスンに激賞し、エリザベス時代に沙翁ありて、さんらんたる文華を後世に傳へたる如く、十九世紀にテニスン出で、英文學史上に特異の地歩を占めたと説き、スパスマヂック(ケイレン派または誇張派)及びラファエル前期派としてロセツチ、スウインバーンをあげ、小説家にはプロント嬢、エリオット、コリンズ、スチアンソン、キツプリング等十名を選び、散文家にはフロード、ラスキン、アーノルド、チンダル、ハクスレー等をあげて居る。

殊にヴィクトリア朝の初期に、ダーウィン出で、科學界、思想界、宗教界に大動搖を與へ、スペンサー、ハクスレー等の大家輩出の動機を作つ

た事情につき、著者の少年時代の思出話しは、大變に興味深く讀んだ。

著者は想像力、空想力が詩人、小説家に最も必要なるを説き、一の面白い斷定を下して居る。その説によると、幼年時代及び少年時代に童謡、童話、物語り等が喜ばれることは、東西その軌を一にするが西洋ではこの空想教育を中學時代以後まで繼續するに反し、日本ではいやしくも中等教育以後においては、全然かゝる傾向をいやしみ歴史、傳記、科學等の如き實學(シリアス・シングス)を喜び、物語り、小説の類を兒戯視するのは、情操教育上の缺點であると指摘し、最も眞面目な學者とせられたマコーレー卿は、象徴的な東洋風の物語りの愛讀者であり、またラスキンも終世を通じて、小説と物語りの愛讀者であり、彼れの流麗なる文章とその豊富なる想像力は、小説、物語りに負ふ處が多いと説き、氣むづかしいカーライルですら、これ等の書物を喜んで讀み、テニスンは世界各國の小説を耽讀したと説いて居る。

最後に著者は米國文學について一大論文を添付して居るが、その筆鋒の辛らつ痛快なる、卷を捨つるに忍びざらしめる。彼れの説によれば、アメリカには文學らしき文學なしといふも過言にあらず、アメリカの詩人ロングフェローすらも、英國詩人に比すれば、第三流以上に出づること幾ばくもない。餘裕しやくしやく論ずるに足らずとけなして居る。ひとりその内にありて、やゝ敬重するに足る者は、アラン・ポーである。彼れの詩作は非常に乏しく、全詩篇を集めても、大きな活字で組んで、厚い紙に印刷しても、ようやく一冊の書物となるに過ぎないが、それでも十九世紀の下半期における英米兩國の詩人に伍して、彼れ獨得の地歩を占めるに足ると激賞して居る。しかも私はポーの探偵小説について、著者の論評を聞くを得ないのが遺憾である。

著者の英文は、全篇を通じて、平明流麗なると、製本の堅牢、用紙、印刷の善良鮮明なるは、第一卷紹介の時に述べた通りである。いやしくも英文學に興味を有する者は是非一本をそなふべきである。

▲帝大英文學研究——Hearn が 1900 年九月から 1903 年三月まで、東京帝國大學で講義された英文學史が二冊の立派な本になつて北星堂から出版されることになつた。第一卷は英文學の初めから十八世紀の終りまでを取扱ひ、この六月に出版されたが第二卷は秋に出版されるとの豫告である。Cambridge History of English Literature よりも大型な本書の體裁は堂々たるもので、印刷も鮮明嚴正であり、卷末には各頁二欄

十二頁にわたる精密な索引が附せられてゐることも便利である。本書を手にして第一に感じたことが Hearn が驚嘆すべき精勵な教師であつたことである。引用文が非常に稀な、大版で千頁にも近い文學史を、紹介する一々の作品をよんで三年足らずの間に講義し——しかもかかる立派な結果をのこすことは、それだけでも非常な努力でなければならぬ。

本書の特徴は英文學を研究しようとする日本人の學生を指導することを常に念頭に置いてなされた講義らしく、一々の著者の性格、著作の内容及び文體を實に印象深い實感の言葉で紹介し批評してゐる點である。それ故詩を説明する時には英國の詩形とは如何なるものであるか、いかにしてまた誰が新らしい詩歌を創始したかといふやうな事項を鄭寧に、外國人にもわかるやうに説明し、同じやうに劇の發展、小説の發達に就いて、如何にも納得されやすいやうに述べてゐるが、小説の由來を *Picaroon novel* から始めて説明した所は最もすぐれてなり、かつこの稀れな散文の大家が各小説家の文體を論じてゐる所々の頁は他の文學史では決して見出されないものである。...(中略)

本書は文學者及び作品の性質を活叙して、讀者に忘れがたき印象を與へる點、スタイルの推移を中心とした文學史としては興味深い稀なる良書であるが、組織的文學史としては未完のものである。Hearn は初めは他の學者の見解をも顧慮したらしく、古代及び中世の研究では Brooke, Ten Brink, Saintsbury 等を屢引用してゐるが、Chaucer 以後になると次第に印象主義の文學史になつて Hearn 獨特のものになつてくる。(略)..... 要するに本書は學的な文學史として讀むべき本ではなく、Hearn 自身の印象的な感想に接せんがために讀まるべき本である。

本書は Hearn の講義を聽かれた當時の學生の筆記から作られたものであるが、かく忠實に一語一句をも漏さず筆記され、我々にも聽講の喜びを分たれた方々に對し感謝の念にたへない。口述の文章として多少繰り返しはあるが、Hearn の言葉はいつも洗練され、透徹するやうな魅力をも有する。

東京朝日

(昭和二、一二、二三)

日本および日本人を最も愛した外国人、殊に日本の學生を我子のやうに熱愛した文豪ラフカディオ・ハーンが東京帝大英文科のために講じた英文學史の講義がその當時の學生だつた田部、落合兩氏の努力によつて堂々千頁の大冊となつて出版されたことは本年度の英文學界における最大收穫の一つであらう。第一卷をむさぼる如く讀み終つて鶴首第二卷を待つた筆者は今こゝにそれを手にして今更ながら文豪の遺業に對する敬慕の念を深くした、從來英米にて出版された英文學史は數十否數百に達するであらうがいづれも日本の學生にとつては無味干さうなオールド・イングリッシュや希臘、羅典の文學に百萬言を費して肝腎のシェイクスピアやリアーズリッスの名が現れるまでにはいゝ加減ウンザリして了ふもの許りだ、然るにハーンはエリザベス女皇朝以前は極く簡潔に必要な程度に止めてクラシシズムの頂點に達した十七世紀から漸くその偉大な見識を傾注してゐる、第二卷はスコットに始まるロマンチズムの第一期より説き起し文學が科學の影響を受くること漸く顯著となつて來たハックスレーの作品に至る十九世紀の終りまでを述べ盡してほさんご餘す所がないが更に我等にとつて有難いのは卷末に添へた米國文學論數十頁であるロングフエロー、アーヴィングを賞揚するは他の批評家と何等變りはないけれど、エマーソンをひどくやつゝけてゐるのはすこぶる面白い、尙大衆文學全盛の現代日本文學界においてその先驅たるエドガー・アラン・ポーを詳密に論評してあるのを發見することは一段と興趣が深い、ハーン自身もその講義を終るの辭において斷つてある通り『英文學のほんの骨組を日本の學生に説いて英文學に對する興味を持たせることを目的としたのであるから多くの作家、著作を脱落したものもあらう』が學生向の英文學史としてはこれで十分で、これ以上學ばんと欲する者は好む所に従つて各々研究すればよい譯である、要するに本書は英文學愛好者にとつて無上の手引と稱するも過でないと思ふ、(早川生)

FROM "Observer"

London April 15, 1928

Japan and Lafcadio Hearn

(BY STEPHEN GWYNN)

GRATITUDE is, like courtesy, finely practised in Japan. It is, indeed, one of the universal arts or virtues, such as kindness or courage and justice, and leaps easily over all racial divisions. If nothing were known of Lafcadio Hearn but this volume, it would still be on record that a great teacher had found pupils who responded so nobly that instinct prompted them to erect to him the most fitting monument. This reproduction of what he taught them is set up in the alien type of an alien tongue on longer alien, because he had led into the stream of their life another branch of the river of literature. After reading this "exposition" of English literature to a strange people, this tracing of a strong and luxuriant growth from its ancient roots, one perceives that literature is an expression, the most articulate and therefore the most human expression, of life itself; and, accordingly, as it is human, can nowhere be really out of kin with human thought. Lafcadio Hearn, in these lectures, is really interpreting the imaginative side of English thought to Japanese; and, in order to do so, he has to make plain his own standpoint about life itself. Literature for him cannot be literature if it is ignoble, "good poetry was never written by a bad man," he says, in so many words. This way of approaching his subject broadens the outlook much beyond that of the ordinary teacher- and probably he was forced to it in speaking to people of so different a tradition by the need to establish common ground.

The book is therefore a personal and even temperamental review of the huge subject which he handles with such mastery. It has to be personal, for when a critic takes up such a position, he must make plain what he means by "good" and "bad." Satire, the personal attacks of Dryden and Pope, and their followers, he condemns as ignoble; but he is most severe about the Restoration comedy which, he says, tried to make ridiculous whatever was worthy of respect and held up low vices to admiration. But he declines altogether to be bound by the British interpretations of morality; and his treatment of Byron's case is admirable in its breadth and vigour. Those who followed his teaching learnt to study English literature from a European standpoint.

It is impossible to review the book in detail as a history, and it would be unfair, for it is printed from Hearn's notes, never designed by him for publication. At the same time, I, at least, do not know where a more illuminating introduction to the study of its subject could be found; and so far as concerns the early part, up to the Elizabethan age it is quite as nearly exhaustive as the ordinary student can desire. Later, as the material grows denser, one feels that much revision would be needed. It may be added that in the second volume many slight errors of detail have slipped in, though there are few in the first. But these two handsome volumes of fine print on splendid paper are an honour to Japanese workmanship, and they are published at about half the price which an English firm would be obliged to charge for them. It was a principle with those who planned this memorial that Hearn's books should be cheaply available to students; and these volumes are only the completion of what is in itself a small library of this author's works.

It is a privilege to recommend them to English readers- for many of whom great part of their interest will lie in the frequent analogies which Hearn suggests between English literature and that of Japan.

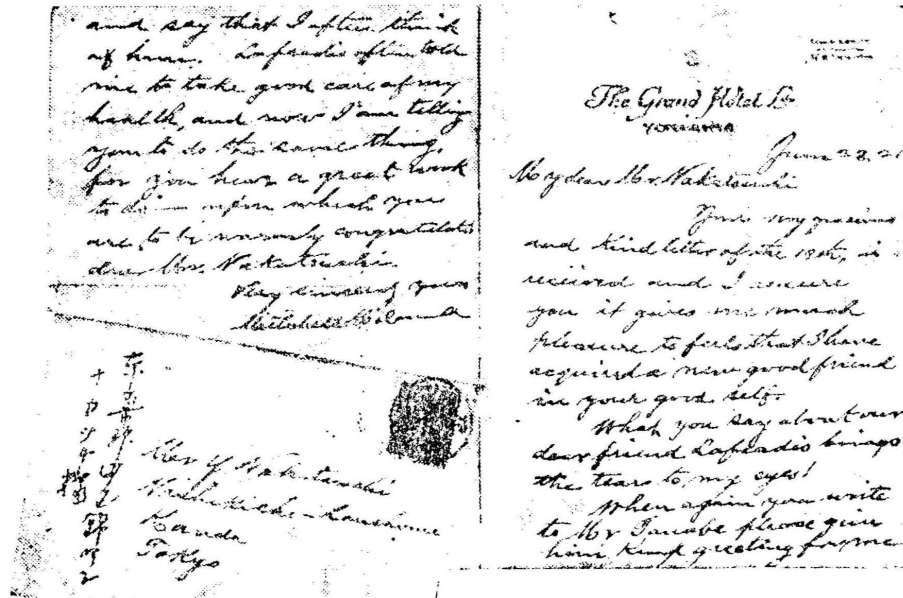
英文學史第二卷を讀んで

(英語青年)

上卷は世評も結構で外國でも褒められた様であつたが、この下卷もそれに劣らぬ出来である。今度の部分は十九世紀の英文學史を主として之にアメリカ文學管見といふ程のものが添へてある。この英文學史がかく近代に詳密なことは小泉氏自身の教養趣味にも依つたであらうが日本學生が今讀むものとしても指針の書として適當なことである。文章の平明なこと講義の親切なことなどは上卷のさほりて改めて申し述べるまでもない。先づ **Pre-Victorian Poets** といふ章から始まり、その中には *The 1st Romantic School* (Scott, Wordsworth, Coleridge, & Southey) *The 2nd Romantic School* (Byron, Shelley, & Keats) 及び *Minor Poets* が説いてある。次は **Pre-Victorian Prose** で *The Great Novelist* (Scott, Lytton, Dickens, & Thackeray, *Minor Novelists*, *The Female Novelists*, 及び *The Graver Prose* (Macaulay, Carlyle & De Quincey) の諸章から成つてゐる。この散文の部分では Dickens を餘り讀むなとすゝめ、Macaulay を大に辯護してゐるなど現下の世評と異なるものがあるのは當時の文學界に於ける評價に依り且つ小泉氏自身の嗜好から來てゐるのであらう。然し、Hazlitt の influence が殆どすつかり今は地を拂つたと言つて(それも當時はさうであつたらうか) 多く語らず Lamb や Leigh Hunt に二三行しか言及してないのは如何であらう。浪漫主義盛期以來の隨筆文學は小泉氏の感興を引かなかつたのであらうか。次は **The Victorian Era. Introductory** について第一部は詩人列傳である。Tennyson, Browning 以下 Rossetti, Swinburne 等の諸詩人を先づ講じてある。取扱の上で異色があるのは *The Minor Singers* と稱する中に早く Bridges を數へ Morris, Arnold, Mrs. Browning などが軒並みにその中へ入れられてゐる事である。Arnold に對する小泉氏は常に冷淡である。これも當時の世評に依つたのかも知れないが Rossetti や Swinburne に對するほどの同情を求めたかつた氣がする。その次に *Lighter Verse* といふ章と *The Spasmodics* といふ章とがあつて、前者に Locker, Dobson, Lang, Calverley, Barham, Aytoun, 後者に Bailey, Dobell, Smith, James Thomson, Owen Meredith, Patmore を入れて論じてある。印象的な漫談的な批評ではあるが普通の handbook などには取扱はない事が多い小詩人を根氣よく講義してゐるのは、この書の美點の一つといふべきであらう。第二部は散文家列傳である。*Victorian Fiction* として Brontë, Eliot, Kingsley, Trollope, Reade, Wilkie Collins, Stevenson, George du Maurier, Kipling を扱つてある。Meredith が J. Sheridan や Le Fau と共に附説的に觸れてゐるのは當

時 Meredith が在世中であつたからであらう。Stevenson についてと Kipling についての説は最も面白く讀まれた。又 Kingsley の *Heroes* をひどく推稱してあるのは、快心でこれによつて恐らく *Heroes* は日本へ紹介されたものであらう。Eliot は “the face of a horse” を持つてゐるなどは微笑まれる言葉である。次は *Great Victorian Prose outside of Fiction* で Froude, Ruskin, Arnold, に並べて、Addington Symonds, Walter Pater, Tyndall, and Huxley が講じられてゐる。Symonds を賞美し Pater を stylist とし、若過ぎる、文體が意識的であるといふ風な批評は小泉八雲といふ名文家の批評として何聽すべきであらう。最後は criticism で Gosse, Saintsbury, Dowden を紹介してある。附録の *Notes on American Literature* は 50 頁ほどの中に主として小説家を、その小説家でも Poe と Hawthorne と Holmes とを主として論じたもので Lowell, Bret Harte, Howells, Henry James の如きも加へてある。Emerson は詩人としても論説家としても推奨する事が出来ないといふ説は面白い見方で、小泉氏の態度をよく説明してゐるかも知れない。尙本書には別冊として *Supplement to a History of Eng. Lit. by Lafcadio Hearn Vol. I. (From Ben Jonson to Restoration Drama)* といふ、60 頁の本書同型小冊子を副へてある。これは前卷に於て不足して缺けてゐた部分を補ふ爲に、北星堂主が苦心して探し出した補遺で、小泉氏が 1901 年の Graduate Class に向つて講じた英文學史ノオトの中から發見したものである。(今度出版のものは 1903 年の Graduate Class に向つて講じたものを底本としたので、年度の都合上その人達が聞き漏した部分が Milton を中心とする時代で、そこだけが上卷の中で脱けて居つた。それを指摘したのは本誌及び「英文學研究」に於ける K. D. 氏であつたが、今堂主及び編輯諸氏の努力によつてそれが recover されるに至つたことは、われら reviewer の最も愉快とするところである。) この補遺も結構なもので殊に十七世紀後半の文學は Prose Style の development として眺めるのが適當だといふ説などは傾聽に足る言葉である。“the tiresome Dryden and the monotonous Pope” なども振つてゐる。たゞ p. 26 に “Caroline literature, then there was Jacobean literature” といふ風に逆に年代を二度までも數へてあるのは misleading である。年代順に Jacobean and Caroline とあるべきであらう。總じてこの書は殊に下卷は列傳的である。列傳的な爲に詩人についてはその詩的境地の鑑賞を主とし散文家についてはその文體の批評に注意するといふ傾向に走つてゐて時代的に general survey の少い憾はあるが、小泉氏の長所は己の嗜好に即して語ることに最も多く現はれるのであるから、この書によつて益々 Hearn esque になつたといつてよい。Browning の *Ring & the Book* を説くに當りあゝいふ method を日本の文學でも試みよと勧め Kingsley の文筆を考へるに附しては *leisured class* と文學との考察を述べるなど親切はどの頁にも満ちてゐる。

A Letter to Y. Nakatsuchi, President of the Hokuseido Publishing House, from Mitchell McDonald, who was one of intimate friends of Lafcadio Hearn and his Literary executor.



June 23, 21

My Dear Mr. Y. Nakatsuchi,



Your very gracious and kind letter of the 19th is received and I assure you it gives me much pleasure to feel that I have acquired a new good friend in your good self.

What you say about our dear friend Lafcadio brings tears to my eyes!

When again you write to Mr. Tanabé please give him kind greeting for me and say that I often think of him. Lafcadio of en told me to take good care of my health, and now I am telling you to do the same thing, for you have a great work to do upon which you are to be warmly congratulated, dear Mr. Nakatsuchi.

Very sincerely yours,

Mitchell McDonald

PUBLISHER'S NOTE

THE publisher has undertaken the publication of the Lafcadio Hearn Series at the special request of the late Mr. Mitchell McDonald, one of the best friends of Hearn's and his literary executor after his death, accepting his suggestion that the prices of the books be made as moderate as possible with a view to obtaining a wider circulation among the Japanese students.

In this connection the publisher may be excused for recalling his interview with Mr. McDonald at the Grand Hotel, Yokohama, in June, 1923. Firmly holding the publisher's hand in his and with tears standing in his eyes, Mr. McDonald spoke of Hearn in the warmest terms.

"It is," he said, "already twenty years since my dearest friend Hearn died. I am now over seventy and cannot hope for many more years to live, while you are still young with a great work to do in publishing books in English, including works of Lafcadio Hearn.

"In publishing Hearn's works," he went on to say, "I would suggest that you fix the prices of his books as low as possible so that they may be widely used as textbooks of the English language for the Japanese students, whom Hearn so loved when he was here. Your attention in this respect would greatly delight the spirit of the late Hearn, whose remains lie buried at the Zoshigaya cemetery, as well as myself, his literary executor.

"Lafcadio often told me to take good care of my health, and now I must tell you to do the same thing, especially because you are undertaking the publication of his books. When you are going ahead with the work I believe the spirit of Lafcadio will always be with you."

With these words of Mr. McDonald indelibly impressed in memory, the publisher has started the publication of Hearn's works with the assistance of those scholars of English who were select pupils of the author.

The new publication, "A History of English Literature" by Lafcadio Hearn, also has been prepared in the same spirit, special care having been taken to bring the price, printing, binding, and other features of the book, up to the best standards of the world.

Taking advantage of this opportunity the publisher expresses his warmest gratitude to the members of the late author's family, who were kind enough to loan him the MSS., and to Prof. Tanabe and Prof. Ochiai, who willingly rendered inestimable efforts in reading the proof-sheets of the book and also in making various valuable suggestions in the course of its preparation.

Y. NAKATSUCHI,
Publisher.

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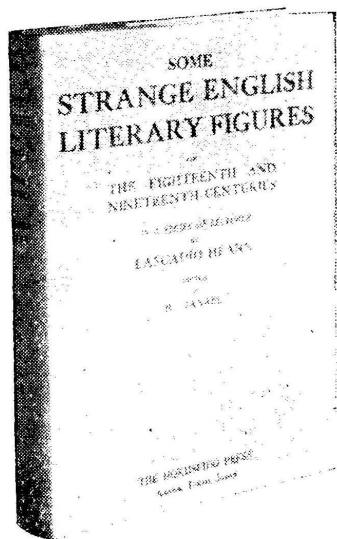
Facts and Fancies Edited by Prof. R. TANABE Price ¥ 1.20 Postage 10 sen

Some representative Masterpieces of Lafcadio Hearn in his American Days:—Humble Fare and High Living in Ancient Rome—The Piper of Hamelin—Women of the Sword—Fair Women and Dark Women—Giants and Dwarfs—Pigmies and Monsters—Notes on the Utilization of Human Remains—The Burning of the Dead—Tombstones—The Little Red Kitten—The Devil’s Carbuncle—The Garden of Paradise—St. Brandan’s Christmas—A Lily in the Mouth of Hell—The Poisoners—The Nun Ryōnen.

Japan and the Japanese (英語青年より)これは北星堂の Lafcadio Hearn Series の第五冊で、數あるヘルン氏の著書から主として日本人の精神生活方面の研究記録を收録したものである。ヘルン氏生前の著作中で代表的と見做されてゐるのは、先づ「神國日本」(*Japan: An Attempt at Interpretation*), 「心」及び「怪談」であらう。うち「怪談」は我が國にもあまりに有名であるが、“hints and echoes of Japanese inner life”たる「心」、殊にも「神國日本」がそれほど多く讀まれてゐないのは遺憾である。聞くところによるとヘルン氏はその最も心血を注がれた「神國日本」がまだ印刷された姿を見られずして逝つた。そして病中にも『あれ「神國日本」の活字が組まれてゐる音が聞えます』など言つてゐられたさうである。本書に収めたものは「心」から “The Genius of Japanese Civilization,” “A Conservative,” “The Idea of Pre-Existence,” “Some Thoughts about Ancestor-Worship”; 「神國日本」から “Difficulties,” “Strangeness and Charm,” “The Religion of Royalty” の諸篇で、外に *Out of the East* から “Of the Eternal Feminine,” “Jujutsu” を、第五高等學校の *Ryonan Kwai Zasshi* より “The Future of the Far East” を採つてある。この五高の雑誌は明治廿七年六月發行で、ヘルン氏が學生にした演説の草稿であるらしい。なるほどヘルン氏はその多くの日本の物語の中で、日本では他處で improbable なことまでが probable であり得るやうに——少くとも昔はあり得たやうに書いてゐるところが随分ある。それ等や、氏が晩年に洩したといふ日本人は結局自分には不可解だといふ語などが、ヘルン氏の下した日本人に對する解釋は遂に一種の蟲豸の引き倒しに終つたさか、すべてが氏の夢見た大きな romance であつたさまで或る人々に言はせるやうになつた。しかし我等は「神國日本」や「心」の諸篇を讀むとき、時にそれが敢へて中らぬ過褒である場合にも、例へば己が過失に對して思はぬ同情ある辯解をされた時のやうに眼の中の熱くなるのを感じるのである。——ところでこの落合氏の selection は材料も頗る當を得たものである。註釋九頁も短いながら重要な reference は盡してあつて他の諸篇と同じく大そう親切重寶なものである。ひそり英語の教室ばかりでなく廣く一般にもお奨めしたい。

FROM "the Japan Advertiser"

This new volume in Hokuseido's useful Lafcadio Hearn series assembles ten representative pieces taken from Hearn's most serious writings on the inner life of the Japanese. It opens with the essay in "Kokoro" on the genius of Japanese civilization with its famous picture of New York—"a city walled up to the sky and roaring like the sea"—and Hearn's contrast with the Japanese cities which, when he wrote, gave no visible sign of the new found force which Japan was displaying in war and commerce. Over thirty years have passed since most of those studies were written; the outward and visible signs of the twentieth century in factories and steel and concrete skyscrapers are to be found everywhere; people are less absorbed in discussions of the Japanese mind than in considering how to face problems of politics, industry and diplomacy which are common to East and West; the resemblances between the Japanese and other industrialized nations are becoming more pronounced than the differences; yet how any people will comport itself in presence of the problems of the times will depend on its spiritual inheritance from its own separate past even more than on contemporary influences, and so Hearn's extraordinarily sympathetic studies of Japanese character will always have a place in the West's knowledge of Japan. And even if it were not so, if Hearn's insight were less penetrating than it has seemed, the art with which he sketched an idealized but essentially true picture of the Japanese mind and soul still retains its charm. Those well-produced and low-priced reprints of Hearn edited by his old pupils are a distinct service to the reading public.



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本書は小泉八雲先生が東京帝大文科に在職中、或る年の英文學科の最上級學生十數人のための特別講義である。

英國十八世紀及び十九世紀に於ける英文學界の畸人、何れも異彩特色を有せる人々、たゞさへば神秘詩人ブレーク、アラビヤ夜物語のやうな空想的生活を實現したベックフォード、ダプシー生活と離れる事のできなかつたボロウの如き、何れも英文學に一大感化影響を與へた人々十人を選んで先生獨得の同情ある評傳を試みた物である。講ずる人はすでに世界の畸人、講ぜられる人々も同じく畸人、變り者、この書又天下の奇書たるにそむかない事を信ずる。

小泉先生は同じ題目について二度の講義を試みた事はなかつたが、ブレークについては再び講義をした。それを附録とし、ブレークの珍しい版畫も添へてある。

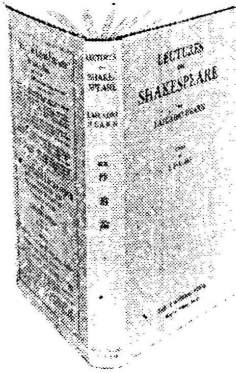
英語青年批評：——本書はいつものやうに平明流達であり親切である。心持よくすらすらと讀まれる。少し英文學に心得があり英文學史の一通りを卒業した人が讀めば、らくに十八九世紀の所謂文學的畸人の一さほりを又知る事が出來て便利である。いや便利なばかりではない。Hearn の文學的趣味や精神が知らず知らず浸潤してゐるこの書物は、或は最も端的にハアンを知る道しるべになるに違ひない。この畸人傳をハアンは 1899 年の東京大學の graduate class に講義したとある。十八世紀の方は、William Blake, Bernard de Mandeville, Erasmus Darwin, William Beckford, Christopher Smart, 十九世紀の方は George Borrow, “Monk Lewis,” and the School of Horror & Mystery Thomas Lovell Beddoes, Walter Savage Landor, Thomas Love Peacock の都合十人で、ほかに Appendix として、Blake—The First English Mystic といふのが添へてある。これらのうちで Borrow と Beddoes は *Life & Literature* のうちに、附録の Blake は *Interpretation of Lit.* に収めてあるので世間へ出るのは二度目であるがほかの入篇は始めて發表されるものと斷つてある。装幀も天金のまるで西洋出來と見紛ふほどの上出來、申分ない書物である。一讀するうち最も興味を感じたのは、そして長く書いてあると思つたのは十八世紀の方で William Beckford, 十九世紀の方では George Borrow であつた。Borrow の事は同じハアンの *History of Eng. Lit.* 下の卷にも出てゐるがこちらの方が面白いと思ふ。Blake が二つあるのは取扱の上の比較を讀者に求めたものと序に斷つてある (the different manner in which the same subject is treated in those two lectures). 然しこれは Blake のやうなむづかしい詩人に對する理解を深める上には適宜な方法であらうが treatmentの上では大した相違はないやうに思ふ。又もう一つ興味を感じたのはハアンが文學作品の中にある moral に對して常に讀者(學生)の注意を促し自分自身もその moral を發見して非常に快心の笑を漏らしてゐることである。而も彼は p. 88 に於て、長き文學は決して moral を示さうとする目的からは生れ得ない、この點余輩は力説を惜まずといつてゐる。これなどはハアンの嗜好と心得との兩面を示すものとして面白いことであると思ふ。—R. F.

LITERARY ECCENTRICS

Dec. 4, 1927 "The Japan Advertiser"

The figures with which Hearn deals in this interesting little book are Blake, Bernard de Mandeville, Erasmus Darwin, Beckford, Christopher Smart, George Borrow, "Monk" Lewis, Beddoes, Savage Landor, and Peacock. Blake interested him so much that he devoted two lectures, at separate times and with separate treatment, to the artist-mystic who is coming so remarkably into his own. Eight of the ten pieces which Professor Tanabe has salved are printed now for the first time.

The importance of the subjects varies, but there is no doubt as to their interest, and many readers besides Japanese students will be grateful to Mr. Tanabe for having brought Hearn's studies of half and—in a few cases—wholly forgotten eccentrics together in a useful little volume. Mandeville, to take one who would now fall into the wholly forgotten group was that philosopher of brazen courage who turned philosophy upside down by arguing that society was held together by the vices of mankind and not by our virtues. Men came into communities, he said, so that their passions and vices might be indulged. Hearn endorses Johnson's commonsense criticism that Mandeville was confusing pleasures with vices, but he carries it further by insisting on the eternal duality of life—good and evil are inseparable as light and shadow, as pleasure and pain. "Monk" Lewis must be as clean forgotten as Mandeville, and few readers would now understand, let alone read, his fiction of clanking chains and gibbering skeletons, but it is interesting to get a glimpse of the incredible catacombs through which he led our grandfathers and grandmothers when they were very young. The book was worth putting together and it makes a useful addition to the Hearn series in which the Hokuseido Co. has specialized.



LECTURES ON SHAKESPEARE

BY

Lafcadio Hearn

Price ¥ 1.80 Postage 10 sen

EDITED BY

I. Inagaki

(Mr. Iwao Inagaki, the editor of this book, is
the second son of Lafcadio Hearn.)

沙 小
翁 泉
論 八
雲

本書は 1899 年の東京帝大に於ける講義で未だ刊行せられなかつたものである。原稿を提供した人は當時の學生で今は Viscount Kiyoshi Mori, 即ち森有禮氏の息である。一讀實に面白かつた。書いてあるところは Shakespeare 入門の入門でこれ以上容易しく、これ以上親切に書けないと思はれる位。どういふ點が偉いか (I. The Greatness of the Man)、どんな人だつたか (II. Personal—The Man and His Life)、彼の作の特徴 (III. The Distinction of Shakespeare's Work)、作風 (IV. Method)、題材の典據と作の時代 (V. Sources and Possible Grouping)、彼の用語について (VI. The Language of Shakespeare and His Obscurities) 悲劇、喜劇、史劇などの種類 (VII. The Grouping of the Plays) 作中性格論 (VIII. A Little Discourse about Some Typical Characters) の八章。中で注意に値するのは、Shakespeare を譯すには現代口語譯にせよといふ事を切りにすゝめてゐること、又學校で習ふ Shakespeare はつまらないからそんなのは何年も経つて忘れてから讀み直すことにせよ。と教室の Shakespeare を無暗に嫌がつてゐること。この二點は *Interpretation of Literature* から再録された “Notes on the Study of the Shakespeare” といふ appendix でも繰りかへしてゐる。程度は高等學校二年生位。誤植がないのは大へん結構である。立派な製本であるのも氣持が宜しい。(英語青年より)

From the "New York Times"

Dec. 18, 1927

THE TOKIO HEARN

LAFCADIO HEARN'S seven years as Professor of English Literature at the Imperial University of Japan were perhaps the most fortunate of his life, the happiest, if he ever succeeded in being happy. In spite of his inferiority complex, delusion of persecutions, hallucination and gift for suspicion and self-torment, the secluded artist did fruitful work. Probably at no American or European university would he have stayed so long or had so much his own way. He "did" his fourteen lectures a week and escaped the hundred official dinners and sixty private banquets a year; and the mob of tourists. How he loathed the ceremonial frock coat! On the high crown of our civilization he invoked the Mohammedan curse: "May God put a Hat on you!"—a malediction no longer intelligible in Turkey.

In those years HEARN wrote seven books and lectures which Professor ERSKINE calls "the lovely and romantic adventure of Western culture in a Japanese classroom." The Japanese who are interested in him, understand him now. The piety of his Japanese pupils and friends, fulfilling the request of the late MITCHELL MacDONALD, one of the few men with whom he succeeded in getting along to the last, has raised an appropriate monument to him, by the publication of his books in comely form and at low prices. We have just received, with some interesting minor or supplementary works, his second series of lectures, on "The History of English Literature," published by THE HOKU-SEIDO PRESS, Tokyo. Even before his lectures were printed, HEARN was known through his letters as a sensitive and acute critic, almost always interesting, whether his point of view be accepted or not.

His sense of form, rhythm, tint; his discriminating delight in "the faces, manners, gesticulation," even "the personalities" of words; his clairvoyance in detecting sometimes beneath a splendid or impeccable surface a cruelty, a lack of human tenderness, were but a part of his critical apparatus. It is a small thing, but one loves the mingling of straightforwardness and whimsicality when he confesses to BASIL CHAMBERLAIN his uncertainty—shared by most American statesmen—as to the right use of "shall" and "will" and his association of the former with harshness and penance and schoolday memories. We can but take a dip or two into these stately volumes. We fall upon GIBBON, the way to reverence whom, according to WALTER BAGEHOT, is "not to read him at all, but look at him, from outside, in the bookcase, and think how much there is within."

His style is "monotonous." It's a style in which the truth cannot be told. HEARN studies its music, its sonority, its variations of sentence forms. Then he penetratingly observes that GIBBON, writing in a style akin to classic poetry, is bound to be and is "very sparing in his use and choice of words." He is economical, but never dry, never "tiresome." This is but the barest imperfect outline of an essentially new sketch of an old subject. SWINBURNE "dates" at present. Some wise young Daniel has sufficiently described an intellectual and moral nonentity by charging him with "reading Swinburne." HEARN'S remarks on the Swinburnian rhythm are none the less welcome to the unfashionable. So with KIPLING, most of whose characteristic work appeared in time for HEARN to read it. To depreciate KIPLING and pilfer his secrets is common enough. HEARN'S twenty-year-old views are salutary. In literature, too, one returns to his first loves.

"What the devil is the use of trying to teach English literature to a class totally insensible to European imagination?" asked HEARN irritably at Tokyo. He might have asked the same question, merely dropping "European," at any American college fortunate enough to have him as an instructor. Among all those stones and thorns there is a little good ground that is to bring forth fruit. HEARN'S harvest has been gathered at last.

HEARN'S LECTURES ON SHAKESPEARE

Lectures on Shakespeare by Lafcadio Hearn. Edited by T. Inagaki. Hokusendo Press, Tokyo, 120 pages.

Another of the excellent series of Hearn books which this Tokyo house is issuing. It contains nine lectures delivered by Hearn in the Imperial University, Tokyo, in 1899, and not before published. The present text is from the notes taken at the time by Viscount Mori. While they appear to contain nothing new or specially original, the lectures are full of sound understanding, and they illustrate once more the successful pains which Hearn took to arouse the interest of his pupils and guide it aright. Viscount Mori evidently took careful notes which have been intelligently edited.
—*Reviewed by The Japan Advertiser, Dec. 23, 1928.*

英學生の崇仰措かざる學習院教授山田先生が休日を利用して學校で習ふ教科書以外に英學生として知つておかなければならぬやうな面白い讀物を與へたといふ趣意から編纂されたものであります。

各冊とも辭書を引かなくとも寢轉び乍ら樂に讀めるやうに親切な註釋を對照し、知らず識らず讀で行くといふ仕組みになつてゐます。また力試めに英文和譯と和文英譯の練習問題も入れてあります。



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